

THE LESBIAN AND GAY NEWS MAGAZINE NO. 62

OUTWEEK

\$2.05 USA \$1.95 in NYC

**Silverstein on
Sexual
Obsession**

**Cartoonist
Brad Parker**

Porn Again

**LESBIANS
MAKING
LESBIAN
EROTICA**



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Photograph of Colleen and Yvette by Maria C. Perez

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NAME GAMES

Among the tools for ending our oppression, few are as powerful as visibility. The self-esteem inherent in announcing and proclaiming our gayness, and the message that such openness sends to our closeted brothers and sisters and our opponents, are vital elements of our of liberation.

It's therefore sad that so many lesbian and gay organizations fail to include the words "lesbian" and "gay" in their titles. Some say that euphemisms like "pride" or "human rights" are fine: The initiated are supposed to know that groups espousing such noble values are inherently queer.

The real point is not what the initiated know but what the uninitiated *don't* know. Because the purpose of omitting "lesbian" and "gay" is to avoid alienating closeted gays who fear that donating to a self-proclaimed gay group could lead to accidental exposure by the local postal worker or banker. They want their organizations closeted in order to have names that the local banker or postal worker *won't* understand.

Names like the "Legacy of Pride" or the "Trust for Human Rights" surrender to that fear. The fact that in 1990 some still surrender to the demands of the closet is sad.

Leaders of closeted groups argue that the alternative is a lower level of donations. It's possible that wealthy closeted gays shun groups with names like the "National Gay and Lesbian Task Force" in favor of the "Fund For Human Dignity." But we doubt it. And even if that happens, the marginal decrease in money should be weighed against the enormous decrease in self-respect inherent when groups hide the fact that they're gay.

Some leaders argue that it's absurd to focus on so trivial an issue when greater challenges face our community. But their deliberate decisions to avoid the words "lesbian" and "gay" illustrate that the issue is not a minor one. And there are hardly more pressing issues than visibility, self-respect and the willingness of leaders to show that they are proud of who they are and will not capitulate to homophobia.

Some say that those who live in big cities need to respect the fears of rural gays. But while social pressures against homosexuality remain strong—and particularly oppressive in small-town America—caving in is hardly the answer. Such regionalist condescension is an insult to the hundreds of thousands of lesbians and gays who exist in fabulous outness across America. And that attitude is also an insult to everyone who has ever been fired, evicted or queer-bashed in Manhattan or San Francisco.

Many of the groups that have closeted titles were named years ago. With their history and name recognition, they may find it difficult to retag themselves. But it's truly sad when new groups repeat the same mistake. Recent reports that the consolidation of BAIRPAC with the New York State Lesbian and Gay Lobby will yield a new group called the "New York Pride Agenda" are disheartening.

Naming a liberation organization discloses a political agenda, and in 1990 calling your group the "Pride Agenda" reveals a strange and sorry lack of pride.

Deborah Glick

The campaign of open lesbian Deborah Glick for state Assembly is still in need of volunteers and donations. For information you can call: (212) 727-1946. Send donations to: P.O. Box 367, New York, N.Y. 10113. Primary day is Sept. 11.

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LETTERS

MORE STRAIGHT-HATE DEBATE

I sympathize with the desire to take the sting out of insulting adjectives like "queer" and "faggot," but if the gay and lesbian community is serious about achieving genuine equality in American society, then gay publications and leaders will only use words for themselves and their community that outsiders are allowed to use. The double standard that says that African-Americans can call each other "nigger," but other Americans can't, isn't a value that the gay and lesbian community should adopt for itself, in my opinion.

Since the word "queer" has, in the past year, taken off like a rocket in the activist community, spurred on by publications such as yours that fabricate distorted headlines like, "San Francisco's Queer Pride Day" (the celebration wasn't renamed), then I would like to point out that it is a form of separatism and discrimination to merely reclaim anti-gay and lesbian epithets, like "queer" and "dyke." All hateful insults should be reclaimed so that Queer Nation can proudly march alongside Nigger Nation and Kike Nation.

In that ecumenical spirit, I would like to address a few words to the spick cunt who wrote the defense of "I Hate Straights" [no. 59, Aug. 15]. I imagine that most oppressed people feel hatred for their oppressors at some time. Anger and rage are appropriate responses to the kind of hatred and persecution that gays face in the United States. If powerful emotions like anger and rage can be channelled by an

oppressed people with the self-esteem and self-love to say, "I'm all fired up I can't take any more, I won't take any more abuse! I already am free and you're about to find out what I can do with my freedom!" then the righteous anger generated by the violation of the self is creative and transformative.

But genuine hatred is corrosive and self-destructive. You get back what you send out (Ms. Reyes is proving this for those who have hated her.) Anyone who persists in willful hatred will find this fact out for her/himself in time. Genuine social change grows out of compassion and love, justice, equality and mercy.

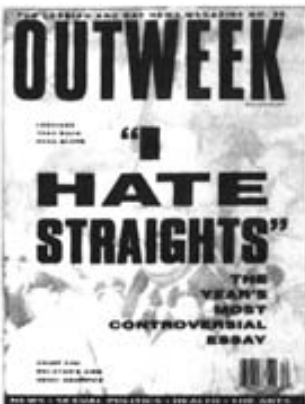
To sharpen a blade, one grinds it. It is the grind of learning how to manipulate the political system, the day-to-day grind of forging alliances and commanding respect from the institutions of this body politic—a process that is well underway, and must be greatly expanded—that will bring the freedom and justice that the oppressed cry out for. Rage and hatred are the sparks that fly, the heat generated, as the blade is ground. The heat actually interferes with the process, so the blade is dipped in water to cool it down.

Cool down, Ms. Reyes, and respect yourself and your community enough to get back to the grind.

Campion Read, M.D.

Nina Reyes responds: I hate Campion Read. Snip! Snip!

If anything positive has come out of the AIDS crisis and holocaust, I believe that it is the explosion of the spirituality



movement within the gay and lesbian community. For this reason, I was very saddened to read the recent "I Hate Straights" article.

Obviously, anyone who has been oppressed shares the

rage of a lifetime of homophobia and bigotry. Anyone touched by the AIDS crisis feels the imploding frustration and uncontrollable anger. I share these feelings and thoughts.

But hate is exactly what

STONEWALL RIOTS

BY ANDREA NATALIE



we are fighting. We are fighting to make the straight haters acknowledge and understand us. To simply hate them back is something we need to move beyond.

We should not encourage hatred to spread throughout our community because we are better than that. Hatred always destroys the hater more than the hated.

Malcolm Dooley
Manhattan

Thank you for printing "I Hate Straights." The title upset me at first, but both the essay itself and Nina Reyes' article on it hit the bull's-eye.

I'd like to share with you something that happened to me last week. I was at work and I decided to call my answering machine to see if my new beau had left a message. He had not. However, a fairly young-sounding man had obviously dialed a wrong number and, on hearing my outgoing message, picked up on something in my voice that unleashed such a homophobic tirade that I was shaking for some time after I hung up.

At first I decided not to tell anyone at work about it, because although I knew I'd find a sympathetic ear, everyone I work with closely is straight and I knew they wouldn't really understand how it felt to be the victim of such unsolicited hostility. But something has changed in me over the last few years; I'm sick to death of keeping my rage in the closet, and I know now that you can't really claim to be totally out just because straight people know you're gay. You have to let them know how their world affects you every day.

So I composed myself and went to a straight co-worker with whom I've become quite close, and with an impish grin said to her, "I want you to hear something." I dialed my number on her telephone and handed it to her. "Listen," I said. She knew I had been expecting a

call from my boyfriend and I watched her face change from amusement as she listened to my voice on the tape, to delighted expectation as the machine made its whirring sounds, to puzzlement and then to pure horror as some anonymous macho voice spewed its hate into my life forever.

"That's terrible," she said numbly, as she handed me her phone to hang up.

"That's how it is," I told her. "I just wanted you to know."

I don't hate all straights. I do get pretty tired sometimes of living in their world, and of their complacency about it being their world. Whatever will wake them up, I say to it.

Neil DiBernardo
Jackson Hills, N.Y.

Millions of gays and lesbians relate to "I Hate Straights." Non-gays who, you discover, consider your long relationship with your lover an "affair." Friends who immediately rationalize your parents' abuse and abandonment of you after coming out to them. They say you didn't have to come out, you must expect this reaction and are better off *not* coming out. (After all, they never told their parents about their abortion!) In 1984 you had to explain to them what AIDS was(!), and they didn't believe you (you were just paranoid) until they saw it in the news. During the 1986 Gay Anti-Discrimination Ordinance hearings in NYC, they pooh-poohed the need ("After all, you have an apartment, a job—what's your problem?). They tell you you're exaggerating when you recount the trauma of growing up gay in a viciously anti-gay society and getting gang-beaten on playgrounds for being different. They find reasons never to have dinner with you in a gay restaurant. They don't want to attend the Pride parade because they think it's some kind of riot.

These non-gay family,

friends and co-workers change the subject when you want to discuss anti-gay violence, domestic partnership, the Jesse Helmses and those that elect them, anti-gay media bias, AIDS politics, the lack of legal status for gay relationships in housing successor rights, taxes and medical benefits, the N.E.A.'s anti-gay witch-hunt, etc. But they'll seek you out to tell you that ACT UP is just creating enemies and that they totally disapprove of outing (especially that "L.A. Law" episode on it or that columnist they heard has exposed *hundreds* of stars). They daily observe gays being slandered and misrepresented in the newspaper, in Congress, the church, movies and on TV and it doesn't compel them to speak out ("You know, if you gays had a sense of humor this stuff wouldn't bother you"). But! They read a joke-piece about "breeders" or an honest essay on the insensitivity of non-gays with an attention-seeking title, and *will* write in to say they are now anti-gay. These are our supporters? Let's wake up, people.

Then there's the disturbing amount of gays who are experts at self-disempowerment. No matter what the new plan is for our advancement (outing, ACT UP demonstrations, Queer Nation marches, GLAAD letter-writing, boycotts), they are against it: "No, we can't, no we mustn't, no, it's unfair and no: I don't have any solutions or suggestions."

These gays can't tell you *why* they are automatically critical and unsupportive. They prefer to discuss unfairness to straights, how businesses can support neo-Nazis, the almighty right to stay in the closet, how we must earn straights' affection by being nice (and quiet), how we must spend our lives educating and wiping the heinies of straights who have no intention of changing. They laugh and tell you the gossip

BLURT OUT

Perhaps it is a collective sin. Perhaps we killed hundreds and thousands of minks in our former lives. Maybe we forgot to recycle. Could be that we waited too long before pitching that can of aerosol Secret. Well, it matters not—we have been punished. The shape our slings and arrows take? That bilious buffoon, Joseph Epstein, professor of English at Northwestern, editor of *The American Scholar* and member of the National Council on the Arts. Let us admire the contour of his wisdom in a recent *New York Times* item on the N.E.A.: "In these cases, the people who gave those grants are people from the field of experimental theater and performance art who appreciate that sort of thing. That's part of the problem. In those fields where there are no real standards, except a vague feeling that 'Gee, it works,' or, 'It clicks,' there's nothing concrete to go on. When you read the panel evaluations on these grants, you feel that they are intellectually very thin. You'll have, 'This is really terrific stuff; it confronts AIDS.' But what doesn't confront AIDS?" Well, Joe, you could start with the *New York Times* and tack on the Reagan administration, the Bush administration, ABC, NBC, CBS, Fox, the American public....

—Sarah Pettit

they hear about openly gay co-workers, and get furious at the suggestion that they come out at work or to their family ("You're judgmental!") They lecture you on "facing reality"—from inside the closet. They pronounce that gays who are in contact with their anger are self-destructive. You can't quiet them long enough to explain that Miller's supply of promotional beer kegs, T-shirts and hats to softball games and contributions to pediatric and other generic (non-gay) AIDS organizations is nice, but it is not supporting our community. They disapprove because ACT UP and these boycotts seem "nasty." They don't observe that churches, courts, politicians and millions of homophobic parents in this country aren't spending time debating "fairness," " nastiness" or "respect for the rights of others." They simply boycott us, legislate us and vote us right out of jobs, the arts, the family, the church, the media and society. And get a full night's sleep afterward.

What further calls to action are needed?

David Perry
Manhattan

PIONEERS OF NOTHING?

I am writing to refute the deceptive attacks against me from Ms. Troisi, Ms. Del Valle and Ms. Morris [Letters, no. 59, Aug. 15].

In response to Ms. Troisi, let me ask you how would you like to be stabbed repeatedly as James Zappalorti and many other gay men have been? How would you like to be stuffed into the trunk of a car with a live snapping turtle with the car set on fire? How would you like to have your genitals severed and crammed down your throat to be killed with slow torture as was the method in San Francisco? Has there ever been anything done so heinous against lesbians? I don't know about

you, Ms. Troisi, but I'd prefer the rape from the teenage boys—thank you.

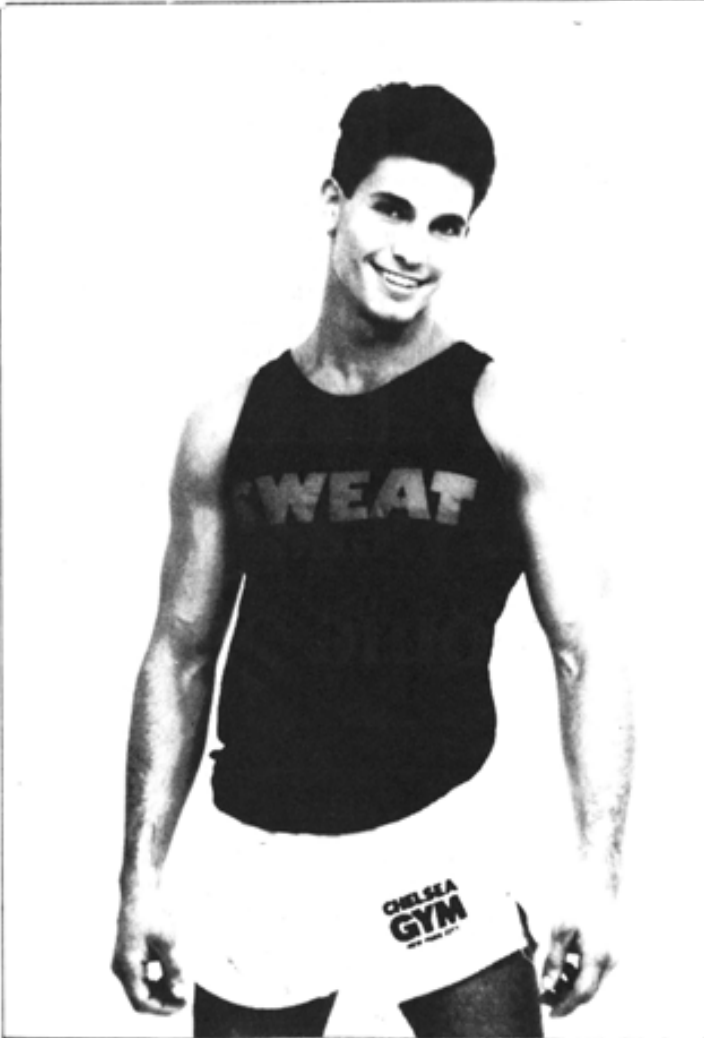
The point of mentioning lesbians in hetero-porn was that lesbian sexuality seems to be more accepted than homosexual male sex. Period. Further, all those lesbians who still believe the porn industry is solely male-controlled are "terribly misinformed." There are a few female queen-pins of their own segments of the industry. The female owner of Femme Productions has claimed that

women make up for more than 40 percent of the erotic film audience alone. And all those dial-970 numbers of phone sex are owned by a woman who also publishes *High Society*.

Yes, Ms. Troisi, I am aware of those black triangles. Your argument, however, should be taken up with Richard Plant, author of *The Pink Triangle* and Heinz Heger, author of *The Men with the Pink Triangle* who have written extensively on this matter. To my recollection, the only mention of those black trian-

gles was that it pertained to "vagrants."

I will retract my statement about lesbians being strong women and the pioneers of the feminist movement (this information came from the documentary *Before Stonewall* and *Lesbian Voices*). OK, Ms. Del Valle, lesbians are the pioneers of nothing. I must mention however, lesbians could very well be the founders of one thing: anti-male attitudes—those opportunists who can be counted upon to put men down,



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thereby filling the needs of women who resent men.

The fact that you, Ms. Morris, see my work as damaging and alienating is interesting. Many gay men have seen the anti-male rhetoric such as the Stonewall Riots caption in *OutWeek* no. 59, pg. 5 or the poster by Gran Fury on pg. 59 of that same issue. We have seen those members of "Feminists Fighting Pornography" standing on the corner of Fifth and 42nd yelling their anti-male comments. We are familiar with S.C.U.M. (Society for Cutting Up Men) and their hatred and how many lesbians/feminists/ separatists favor aborting male fetuses (*Bay Windows*, Vol. 7, no. 1, p. 6).

I have sat in Women's Studies with a misandrist professor to be attacked vehemently solely because I was male, because I sat in "their" class. Many of us have read your books, articles and letters asserting your anti-male attitudes. And while many gay men choose to look the other way, for many of

us, it justifies the viability of a pro-male separatist movement. I have been "educated" to your ethics, Ms. Morris—it is you who needs educating.

Now, Ms. Troisi, Ms. Del Valle and Ms. Morris, you have reason to feel bashed or oppressed.

Richard Berglund
Manhattan

THE REAL DEAL

The editorial in issue no. 60 [Aug. 22] states; "Until Philip Morris announces publicly that it disavows Helms' homophobia and will cease contributing to his venal campaigns, the boycotts of Miller and Marlboro serve all of our interests." This statement is true so far as it goes, but falls short of the central issue of the boycott campaign.

The importance of the boycott is not in the winning-over of Philip Morris, but in the defeat of Sen. Jesse Helms.

When Helms is defeated, Philip Morris must take notice of the gay community not just

because we boycotted their brand products, but because that defeat will be a demonstration of a new, enlightened political and social agenda that they are forced to court.

Our participation in the defeat of Sen. Jesse Helms is among the most important political opportunities we have ever had. Not only would it rid us of the fly in the ointment, it would establish for us the political clout to send ripples through both houses of Congress, and thereby into the boardrooms of every major corporation in America.

The boycott is a national protest enacted to illustrate that we are willing and able to recognize and utilize to our advantage the political tools at our disposal. This is the best and only way to make long-term gains—advertisers for our publications, sponsors for our events, donations for our causes, favorite sons and daughters as our candidates and respect for our community as a positive investment for

corporate dollars and interest, rather than as a hostile and vocal segmented faction of the population that must be periodically appeased or handled.

When Sen. Jesse Helms is defeated, and that defeat is in large part due to our unified reaction to his homophobia, we will have told the world; *We're here, we're queer, get used to it!*

Bill Kavanah
Manhattan

BARBARIC COORS

I have noticed that you are congratulating those bars which have signed onto the Miller beer boycott. Among those that you have recognized is the Barbary Coast at Seventh Ave. and 14th St. They have substituted Coors Light for Miller Lite. I am sending them my literature on how Coors continues to fund not only Jesse Helms, but the Heritage Foundation (who opposes all gay rights legislation), the Free Congress Foundation (who favors mandatory HIV testing among teachers



and government workers), Morality in Media (who opposes any pro-gay images on television), the Educational Research Analysts (who want creationism taught in the classroom), the Freedoms Foundation (who has given citizenship awards to Phyllis Schlafly and Jesse Helms), Intercessors for America (who want the Bible to replace the Constitution) and practically every conservative campus newspaper in the county. Furthermore, the Coors Employees PAC gives money to candidates like Helms who are largely dedicated to our destruction.

I am happy to send anybody my detailed brochure on this unpleasant company, whose voting stock is wholly owned by the family who not only champions, but created, the New Right. Just send a self-addressed envelope to me at Box 790, NYC 10108.

Rick X
Manhattan

HISTORY LESSON

In issue no. 60 [Aug. 22], the fabulous Michelangelo Signorile writes that Ed Kosner's powerful, closeted gay white male friends are "...NO DIFFERENT FROM JEWS WHO COLLABORATED WITH THE NAZIS (his emphasis)." Bullshit, Michelangelo. I am an enraged queer AIDS activist for the same reasons that you are such an angry activist columnist, but I am able to see that encouraging questionable journalist practices regarding famous people's homosexuality is despicable, unconscionable, and NOT THE SAME AS MARCHING PEOPLE OFF TO VERY LITERAL GAS CHAMBERS (emphasis mine).

As a Jew, I am outraged by the cheap use of the Holocaust for emphasis. As a gay man, Signorile should know better.

Steve Quester
Manhattan

CREDIT WHERE CREDIT IS, DUDE

In response to Michelangelo Signorile's column [no. 59, Aug. 15] I finally find it time to question *Out-Week's* responsibilities to all of the gay and lesbian community. As a Black gay male I am personally offended when I read about these so-called "glamour raids." First, the garb which you described to be worn during these raids (slick black outfits, berets, dark glasses and faux machine guns) was basically *de rigueur* for the Black Panthers, not

Emma Peel and surely not Patty Hearst. Second, it is bad enough to have the straight white population believing that Madonna invented voguing, and it is ten times worse to have the gay population quoting her stolen lyrics and negating where it all began. But I guess it's par for the course when *snapping* becomes *zapping* someone in the white community.

The appalling lack of Black lesbians and gays in your weekly speaks for itself, racist. Your magazine speaks of the West Village gay and lesbian scene

as if there were not a black face around for miles. Obviously this is not true. It is impossible to speak of Christopher and West streets and not mention the fact the area is predominantly men of color. These men of color are inventing and directing the style, language and attitude of a larger segment of the gay community than you leave us to believe. Give credit where credit is due!

Lastly, concerning gay rights. To me it sounds like a great way for white gay men to have *carte blanche* in the heterosexual world all the

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while continuing their racist and sexist behavior. Count me out, dude.

Christopher Allen
Boston, Mass.

GO EAST, YOUNG MIKE

In response to the "Gossip Watch" column of Aug. 15 (no. 59): Please, Kendall Morrison, dear publisher, when Signorile is ready to be put out to pasture (or even before), send him anywhere—anywhere—but not the Pacific Northwest!

Terrific magazine!

David G. Enloe
Seattle, Wash.

YOU DIDN'T MENTION WHAT ENTICED YOU TO PICK UP THE MAG, JOE

I am the Conservative/Populist party Candidate for State Senate in the 31st District in the Bronx. I just picked up your perverse magazine the other day. I just wanted to say that we "normal" people are taking a stand against you and your ultra-Liberal supporters and we will win. Conservatives like Jesse Helms, David Duke and myself will lead the battle against your sick mentality. I declare war on the gay rights movement. And right now I am ahead in the polls against my opponent Joe Galiber. *Burn in Hell!*

Joe Palau
Bronx

BOROUGHISM

I am a subscriber.

In a house ad, you claim "a complete source to the city" is coming in September—"The Manhattan Living Guide." How can it be a complete source to the city, when the Bronx, Brooklyn, Queens and Staten Island are omitted?

Daniel Marsala
Queens

P.S. Keep raising hell. I love your editorial slant.

SEMINARIAN

I was pleased to see that you covered the New Music Seminar. The previous two seminars had ne'er a queer in sight, 'cept poor Jim Fouratt, and one panel on homophobia at last year's seminar "just disappeared." Ten daring souls showed up to be kicked out by the custodial staff, and not another word followed.

This year's seminar was much improved. At least two out gay acts were showcased including myself, and for the first time I walked away from the two "hotter" panels (the AIDS panel and the Censorship panel) feeling like I actually existed and without feeling I'd just witnessed *The Morton Downey Jr. Show*. I was pleased that *OutWeek* covered this event at such a positive time for gays, although you were the only gay publication contacted that neither returned my calls nor interviewed me about this and my other gay-related showcases around the country over this summer.

I must say, though, Victoria Starr was hot, hot, *hot* at the censorship panel. If you think attitudes about *OutWeek* are a touch uniformed in the gay community in say, Seattle. I'm sure they were expecting some "dyke with a hair across her ass," but Starr was eloquent, direct, and she knew when to sit back and let others talk. I sat on the second level, where I could see most of the responses. Starr's got her shit together—she got her point across without getting everyone's back up, and most importantly she made *OutWeek* and the gay community look very, very good.

Loren Lombard
Manhattan

LESBIAN DIVISIBILITY?

Re: "Youth and AIDS Key topic at Gay Health Confab"

[no. 58, Aug. 8].

How Jim Marks could have attended the National Lesbian and Gay Health Conference and not reported on the lesbian takeover of the final plenary session is way beyond my comprehension. Had he been there, he would have seen some remarkable things—among them a huge banner that read TALK ABOUT LESBIANS OR GET OUT unfurled behind the presenters' heads, bright pink fact sheets handed out to over 500 people addressing the silence surrounding the subject of lesbians and AIDS and a multicultural group of smart, savvy and angry lezzies stealing the mike out of the hands of one conference organizer who adamantly sought to silence us by belittling our concerns. Nonetheless, we came through and spoke eloquently. We gave a medical update, which, as far as I am concerned, is the only AIDS update in town on cervical cancer, pelvic inflammatory disease, chronic vaginal candidiasis, human papillomavirus and so on. We gave the crowd medical info without a doubt. We also gave them a piece of our minds and provided some real entertainment during what was, in my opinion, an altogether uneventful conference. Jim Marks, where were you?

The night before our "takeover," word had gotten out to conference organizers that something was up, and they quickly, quickly invited a lesbian to speak about lesbians and HIV. This woman was truly co-opted by a corrupt group of gay men who thought that having a lesbian speak would placate our anger. It only did the opposite. The lezzie who spoke knew none of the gynecological issues at hand when we speak of HIV in women. She was a lezzie, and that was supposed to be enough. Oh, and did I

neglect to say who was on the illustrious panel? Let me update all of us on who "our" community invited to give us the real deal. The presenter who angered me the most was one Dr. Shuloff, principal investigator at George Washington University's AIDS Clinical Trials Unit. Guess what GWU does not have? A community review board. He is opposed to that. He is an enemy of the community who had been invited to address us. Odd? We thought so. We even told him so from the podium. But somehow, and I know we were all the dish on the last day of that blasé conference, Jim decided not to report on the goings on. Too bad and so much for lesbian visibility. What would have captured his attention, I wonder? Maybe if we were gay men...oh no! That must be paranoia speaking. Actually, I won't ruminate any further. Sexism in reporting is nothing new.

Tracy Morgan
Brooklyn

Many of the issues raised in Morgan's letter were in fact covered by *OutWeek* in Risa Denenberg's column, "In Our Own Hands," which was also devoted to the conference and ran the same week as Marks' article.

—News Ed.

CAMPING IT UP

I would like to take this opportunity to congratulate you on issue no. 59's Gibson Journal column [Aug. 15], "A Campsite of One's Own," by Duncan Osborne.

As a gay activist member of Queer Nation and ACT UP, I certainly appreciate your magazine's coverage of homophobic and AIDS-related, biased incidents, but as a gay man living in New York, I chose this city because of the diversity of activities in which gay people can participate.

Duncan Osborne's article was a step in the direction

of portraying some of the other activities open to gay people. I hope that in the future your coverage as the leading lesbian and gay news magazine continues to cover all of the experiences of our queer nation.

Just off the top of my head, I am aware of gay bowling leagues, softball leagues, camping and hiking groups, running groups, volleyball and soccer groups. In addition, there are computer clubs, leather clubs, religious and spiritual groups. There are 12-step gay recovery groups, college campus and theater groups. Would love to pick up your magazine on Monday and see them all ordered.

In all fairness, I must admit that I was one of the four guys on that camping trip covered in the article, so my opinion is not totally impartial. Yes, we do ACT UP at times, but there is so much more to our lives. The lesbian and gay youth

picking up their first copy of *OutWeek* would be greatly benefited by finding out what great opportunities await them.

Keep up the good work.

James E. Shepard
Manhattan

HELL WITH HELMS

Senator Jesse Helms, arguably the most powerful homophobe in America, is up for reelection in November. His Democratic opponent, Harvey Gantt, appears in the polls to be giving Helms his first real challenge in many years. Gantt, the first Black mayor of Charlotte, N.C., has the reputation of an honest, progressive and intelligent politician.

I consider Jesse Helms to be one of the nastiest men in American politics. He has most recently made the news in his diatribes against the National Endowment for the Arts. He has also worked to block or reduce every significant attempt at federal funding for AIDS research,

as well as human and civil rights legislation. He is an arch-enemy of all gays and lesbians.

For the above reasons, I urge all your readers to contribute to Harvey Gantt's campaign fund. Helms receives money from conservatives and fundamentalists from all over the country. We should provide Gantt with adequate funds to combat him. Senators today, especially demagogues like Helms, affect not just the state from which they are elected, but the entire nation.

Contributions should be sent to: Harvey Gantt for U.S. Senate, 700 E. Stonewall St., Suite 655, Charlotte, NC 28202.

Joe Morgan
Kansas City, Mo.

DEAF CLARIFICATION

I want to thank Gregory Serrano of the Deaf AIDS Project for writing *OutWeek* to clarify what services are available

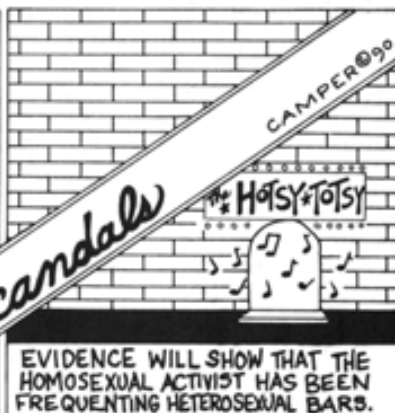
to deaf PWAs in New York City. Although he didn't mention me by name, Mr. Serrano was writing in response to my *OutWeek* article, "Captions for Queers," from a few months ago. Mr. Serrano was upset that I left out some AIDS programs by and for deaf PWAs.

In that piece, I stated that the New York City chapter of the Rainbow Alliance of the Deaf had disbanded after the death of its president. (I found that out from the president of the Toronto Rainbow Alliance of the Deaf.) Although in the excerpt to which Mr. Serrano refers I dealt specifically with the contributions of deaf lesbians and gays to gay and lesbian life, I did mention in passing the AIDS Committee of Toronto's Deaf Outreach Project, the only program by and for deaf PWAs which I knew of. I didn't want to get into the intricate issue of services for deaf PWAs, about which I knew virtually nothing, so I wouldn't

THE PRIEST'S BANK ACCOUNT WILL SHOW A MYSTERIOUS CONNECTION WITH THE SALE OF SILK BRASSIERES.



A WET BOWLING PIN WILL BE DISCOVERED IN THE TELEVISION PERSONALITY'S MOTEL ROOM.



EVIDENCE WILL SHOW THAT THE HOMOSEXUAL ACTIVIST HAS BEEN FREQUENTING HETEROSEXUAL BARS.

THE MOVIE STAR WILL ANNOUNCE THAT HER FATHER IS REALLY HER DAUGHTER.



THE SENATOR WILL ADMIT TO EATING PLATES.



A VERY STRANGE RELATIONSHIP WILL BE REVEALED BETWEEN THE CONGRESSWOMAN AND HER LAWN FURNITURE.

have discussed groups like Mr. Serrano's even if I'd known about them.

I knew I was running the risk of offending someone by limiting my scope in that way, but I felt like I had to focus the article tightly. I would like to apologize to Mr. Serrano and deaf readers in general, if any, if I hurt their feelings by not mentioning them.

Though I wish he had expressed an opinion about the real thrust of the article—closed-captioning for gay and lesbian television—I want to thank Mr. Serrano for his expression of concern. I'll be contacting him personally to make sure no one ends up with hard feelings.

Joe Clark
Toronto, Ontario

PAST PASSING

There was quite a wonderful article on lesbians in *New York Woman* magazine this year. I was very impressed with the coverage because I felt the writer strove for a new integrity and a real concern for honesty. I was so impressed with the article's sensitivity on the issue of coming out that I wrote a letter to the editors thanking them for good mainstream reporting on one of society's most silent enigmas.

It is important to understand that though the ramifications of exposure may be similar for gay men and women, there are still vast differences between lesbians and gay men. By virtue of being women, many of us are first and foremost feminists before we are lesbians. This reality shapes us both politically and emotionally. By virtue of the fact that we are women, we are least understood, have less financial clout and power and most likely have more to lose than gay men in coming out.

Unfortunately the more

silent women are, the more we deny ourselves as role models, supporters, nurturers and independent heroines for each other. Many women, who are lesbians, bear and raise children, deal with feeling powerless in a male-dominated world, are psychologically and emotionally wounded by male hostility as a reaction to our sexuality. We are, in essence, women first. The profound feelings we feel for one another, and our sexual complexity, is completely missing from most of history. We are a very silent voice in mainstream culture.

The world views us as misunderstood misfits. We are thought of as the appendages of homosexuality; the limb, not the trunk, of it. We are the invisible enigma of homosexuality, and our silence perpetuates the confusion.

As a result of my coming out in print and responding to the *New York Woman* magazine article, I was the victim of homophobia. I had never quite experienced ignorance in such a direct way as I did the day my commission was cut, because of a reaction to me as a lesbian. Let me tell ya—ignorance is frightening.

I've learned in my life, more than ever in these last few months, that integrity is not on everyone's agenda, and honesty is going to hurt you, but the only thing of value at the end of a day is one's own truth. It's what you really lie down with, and it's all you're going to die with.

The value of that truth is very precious, and it's all we can really give one another if we're courageous enough to give. I don't support outing, but I do urge women to find a way to come out and make a difference. Being a victim of a homophobic reaction, I find myself not choosing to run under a rock and hide, but rather, to stand at a podium

and scream and pound my fists and get angry enough to fight back for the sake of my own dignity and that of others. It's time that we pretty, financially well-off, well-educated, feminine dykes stopped safely passing for white.

Jane Cook
Manhattan

CLASS DISTINCTION

As a longtime political activist who is a gay man, I am disturbed by *OutWeek's* use of the words, "communist" and "blacklist" concerning artists [no. 58, Aug. 8].

One says "artists are becoming like communists" while another describes herself as a "communist du jour." This is a fake analogy.

There were many people in the fifties who were both artists and communists. They lost their jobs and went to jail. They did not receive coverage in *People* magazine or sold out shows at Lincoln Center.

Communist artists were interested in the lives of working people. They tried to make an American art that spoke to working people. The artists in your magazine don't seem to care about anyone but themselves. Yet they refer to communists to give themselves historical credibility.

There is so much more separation between the classes today than there was in the fifties. Working people are so disenfranchised that they are no longer even considered in

the debate on the arts. The fight between the government and artists is turning into a fight within one class.

Victor Weitzer
Manhattan

ANNOUNCE THIS

In addition to your policy of printing free obituaries, which I support, I suggest you also print free birth/adoption announcements. Adoption, fostering and births have always been a reality for lesbians and gay men. Printing announcements would affirm this.

Tracy Scott
Brooklyn

ALLEGED ALLEGATION

Re: *Outweek* no. 58, Aug. 8, "Police Clash Violently With Montreal's Gay Community."

Who is Joe Clark and whose side is he on?

"The 'alleged' police violence? It's documented, fool. I've seen the videotape.

Get out of town.

Robert Johnson
Montreal, Quebec

The use of the word "alleged(ly)" in a news story is used to comply with the U.S. judicial system's premise that people are innocent until proven guilty in a court of law. The unintentional omission of the word has been the basis of many successful libel suits. Its use indicates nothing about the reporter's point of view.

—News Ed.

CORRECTION

* In a news article on gay cable TV in last week's issue, Manhattan Borough President Ruth Messinger was incorrectly identified as the City Council President. Andrew Stein is the president of the New York City Council. *OutWeek* regrets the editing error.

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Race for Judgeship Spotlights AIDS and Gay Families

by Duncan Osborne

NEW YORK—"This is a court that has control over some of the most important and most personal aspects of our lives," said David Hansell, director of legal services at Gay Men's Health Crisis.

Hansell is referring to the battle for Surrogate's Court judge in New York County that is currently being waged among four Democratic con-

chosen in the upcoming Sept. 11 Democratic primary election.

The responsibilities of the Surrogate's Court include judgments in wills and estates, adoptions and conservatorships. And there was a time when this race would have had little impact on the lives of lesbians and gay men. But with the continuing presence of AIDS in the community, and as lesbians and

the majority of contested wills in Surrogate's Court today involve people with AIDS. Typically, blood relatives contest a will that leaves most or all of an estate to a gay life partner. Attorneys for traditional families will suggest that the person with AIDS "lacked capacity" to draw a will, due to illness. Another legal weapon is "undue influence," when attorneys attempt to prove that



Photo: T.L. Lint/OutWeek

HIS HONOR, HER HONOR, YOUR HONOR, MY HONOR—left to right: Jacqueline Silbermann, Arlene Harris, Eve Preminger and Lewis Friedman

tenders: Lewis Friedman, acting New York state Supreme Court Justice; Arlene Harris, chief law assistant in New York County Surrogate's Court; Eve Preminger, a New York County Supreme Court Justice; and Jacqueline Silbermann, administrative judge in the Civil Court of New York City. With Republicans making only a token effort in the race, the judge will effectively be

gay men alike seek to become parents through adoption, just who wins a seat on the bench in an election held every 14 years is a matter of great concern to many gays.

Carol Buell, an attorney in private practice who does estate planning for lesbian and gay families, and a co-chair on the board of the Lambda Legal Defense and Education Fund, said that

the surviving lesbian or gay partner forced their deceased lover to write a will against their wishes.

G.M.H.C.'s Hansell lamented that judges too often assume dementia occurs in all people with AIDS, and that "undue influence" is inherently a part of gay and lesbian relationships.

Conservatorship, or appointing a guardian for a person who cannot care

for her or himself, can be of paramount importance for people with AIDS and their loved ones. "A homophobic judge could be very disapproving of anybody other than a blood family-member getting that kind of power, or could be too willing to say [that] anybody with AIDS who has the slightest dementia is automatically incompetent," Hansell pointed out.

Gay men and lesbians have sought to broaden the definition of family as some same-sex couples who wish to raise children choose adoption. And some judges might see a same-sex couple as intrinsically inappropriate, or less appropriate than a heterosexual couple.

Ultimately, these issues could be seen as hinging upon how a judge, or a candidate for a judgeship, defines family.

OutWeek reached all four candidates and found substantial agreement among them on issues of concern to the gay and lesbian community. All had fluid definitions of family with Preminger and Silbermann specifically citing the *Braschi* case as a recent advance in the law. In that decision, the definition of family was expanded to include the surviving lover of a gay man who died of AIDS, in the context of lease entitlement in the city's rent-stabilized housing.

In a field of candidates who by and large agree with one another, the hopefuls have gone out of their ways and spent hundreds of thousands of dollars to differentiate themselves from each other, attract votes and overcome voter apathy in an election for a little-understood position.

Friedman, who said he expects to spend over \$150,000, has hinged his campaign on judicial ethics, refusing donations from any lawyers and law firms, many of whom will have dealings with the court in the future. The judge had three years experience on the bench in Civil Court before taking his current position on the state Supreme Court in 1988.

Harris has presented herself as a process-minded reformer, proposing broad changes in the way the court makes appointments of attorneys in an attempt to guard against patronage. The current surrogate, Marie Lambert, who is retiring this year at the mandatory age of 70, is currently under investigation.

See JUDGE on page 31

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New Group to Combat Rules Blocking Gay TV

by Gabriel Rotello

NEW YORK—A new group was formed last week to combat recently announced regulations which threaten to devastate gay and adult programming on cable television. The regulations, announced August 15, would sandwich all so-called "indecent" advertising on cable between the hours of midnight and 4:30 am. Lesbian and gay programming, most of which is aired earlier than midnight, is largely supported by phone-sex and other erotic advertising which might fall under the definition of "indecent."

The new regulations were written by the staff of Comptroller Elizabeth Holtzman as part of a broad relicensing agreement between the city and Manhattan Cable Television, one of two cable companies in the borough. Holtzman, concerned about the effects of sexually explicit ads on children, had reportedly insisted on the new restrictions. In a public statement issued last June, she called sexually explicit ads "outrageous" and said, "The children of our city should not be unwittingly exposed to this material."

Observers said that the effects of the restrictions, if left as they are, could result in a virtual ban on commercial gay and lesbian cable programming. The rules would not affect viewer-supported gay shows.

The new group, Fair Access, was initiated by Queer Nation, a lesbian and gay direct-action group. It drew additional members from G.M.H.C., Lambda Legal Defense and Education Fund, independent cable producers and gay news groups, including *Out-Week* magazine.

A flurry of meetings and lobbying took place last week between representatives of Fair Access and city and

M.C.T.V. officials in an effort to find a solution to the restrictions before they go into effect. Evan Wolfson, a staff attorney for Lambda and a member of Fair Access, said, "We're marshalling our legal resources to file a lawsuit" to block the regulations on constitutional grounds.

Observers said such a suit would have a strong likelihood of success.



CABLE READY—Comptroller Liz Holtzman

Lambda recently joined in a victorious suit defending phone-sex services in which similar legal principles were involved.

Members of Fair Access pressed for measures that would temporarily alleviate the threat to gay programming without going to court.

On Aug. 22, they asked the state commissioner of telecommunications, William F. Squadron, who has jurisdiction over cable TV, to instruct M.C.T.V. to delay enforcement of the new rules until his office could issue clarifying guidelines defining "indecenty."

But Richard Aurelio, president of Time/Warner N.Y.C. Cable Group, which operates M.C.T.V., said that the cable company had itself already asked the city to issue clarifying guidelines concerning the "indecenty" restrictions and, said Aurelio, "the commissioner of telecommunications refused." According to Aurelio, "An appeal to the courts might be the best solution."

A spokesperson for Squadron later confirmed that the city would not be issuing clarifications or definitions of indecency.

The gay advocacy group also attempted to have the offending clause from the franchise agreement eliminated. This could be accomplished by the Franchise Concessions Review Committee, a new six-member body consisting of the mayor, the Corporation Counsel, the director of the Office of Management and Budget, the comptroller, the Manhattan borough president, and a sixth member appointed by the mayor. A change in the contract wording would require the votes of five of the six committee members.

In addition to the new rules concerning ads, M.C.T.V. also announced that all programming on Channel 23/J will be discontinued as of October 1. Shows currently on 23/J, which include Gay Cable Network productions, the *Gay Dating Game Show*, *Way Out!*, *Gay TV*, and the *Robin Byrd Show*, must reapply for air time on Channels 26 and 35.

However, Channels 26 and 35 are currently packed with programming.

When pressed as to the fate of programming that's now on Channel J, Aurelio said, "There's no guarantee for current Channel J producers that their applications will be successful."

See CABLE on page 37

Photo: Elaine J. Gonzalez

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In SF, Some Say Angels Are Far Less Than Heavenly

by Allen White

SAN FRANCISCO—Marching in lock step up San Francisco's famous Polk Street, the Guardian Angels present a menacing profile which has stirred passionate and, for the most part, negative reactions. About two months ago, the group descended on the longtime gay neighborhood, and merchants and their customers have charged them with "operating a protection racket," beating up people on the street and engaging in calculated intimidation.

Unlike their counterparts on New York's Christopher Street, there is no welcome mat from gay merchants and certainly not from people on the street. "From my observations out here and from what I have been hearing from the citizens on the street, the Guardian Angels are going around jacking people up for no reason whatsoever," said Bart Blunt, a private security officer hired by the Rendezvous and Reflections, two gay bars on Polk.

"They are soliciting the merchants for 'donations' as they call it, to protect their businesses," Blunt claimed. Reports on problems with the Angels first appeared in San Francisco's *Bay Area Reporter*, a lesbian and gay weekly newspaper.

"We haven't had any merchants who don't support us," countered Christopher Ford, chapter leader of the San Francisco Guardian Angels. "The merchants all along Polk Street are supporting us with contributions and food. We have ten Guardian Angels that live here 24 hours a day," he said.

One bar, the Edinburgh Castle, which is next to the building housing the Guardian Angels' headquarters, recently had its front plate-glass window broken.



THE TROUBLE WITH ANGELS—Guardian Angels in the Polk in San Francisco

"We are working with the Edinburgh Castle," Ford said. "They are a supporter of us," he added. When contacted, however, the bar owner had a different perspective.

"As far as I am concerned, this organization is nothing but a pack of thugs," said Read Gilmore, manager of Edinburgh Castle. "They are trying to operate a protection racket. We have been in contact with the police in reference to them, and we find them more a problem than all the other problems in an already troubled neighborhood."

What one person might call charity, others might call a shake-down racket. In fact, a few of the area merchants have high praise for the Guardian Angels, and at least two restaurants are feeding their members every day.

Their unique style of operation has involved them in several violent confrontations since they began their patrols. "We have had two specific

instances where individuals have brandished knives toward us," said Ford, "and I will be perfectly honest: Both of them sucked concrete."

Another incident took place last month in front of The Bagel, a restaurant on Polk at Bush Street. Dave Daleno and his friend were sitting on the restaurant's window ledge. "They stopped and stood all around us and tried to intimidate us," Daleno recalled.

"They tried to intimidate us by their little formations and moving in on us. One guy grabbed James off the ledge with force and he could have hurt him. James didn't do anything—he kept his hands in his pockets," Daleno said. Ray Avila, a doorman at the QT, a few doors away, confirmed the incident, which ended when the police came by.

The Guardian Angels' Ford explained it differently. "A guy got huffy with us," he said. "It wasn't by any means an attack. It was kind of a

Photo: Rick Gerhart/Bay Area Reporter

bumping kind of thing. The Guardian Angels are well-trained.

"We are here to protect some of the merchants' front windows," Ford continued. "Some of the individuals don't want to cooperate—they want to be a stick in the mud. We don't toss them around, we just stand very close to them. We stand with them as long as it takes until they move on."

Avila also has been involved in an incident with the group, alleging that one shoved him. "I was talking to my friend," Avila said. "They came up, put their hands on me, pushed me away and said, 'You can't do this here.' They said that I was trying to pick up a date. I wasn't—he was a friend of mine."

Avila described the Angels' tactics. "Ten or 12 of them gather around in a circle and want you to hit them," he said. Blunt also alleges that young people have been beaten up by the Guardian Angels.

What many on Polk Street are finding most unsettling about the Guardian Angels is their marching up and down the street. "People seem to be intimidated by them because there are so many of them at one time," said Tony Gibson, an area resident. "It has the effect of being like a military operation."

With their red berets and trademark T-shirts they move as a disciplined unit. Many carry walkie-talkies and have handcuffs, giving the impression they represent law-enforcement agencies.

Despite Angels' assertions to the contrary, San Francisco Police confirm they do not have a working relationship with the Guardian Angels, and maintain that the crime-fighting group has no more power than any other person on the street.

"What we are mainly interested in is the vandalism that is going on," said Ford. "Fifteen years ago," he noted, "there was much more tourism. It was much more romantic. It has become a violent place."

But many on the street seriously question whether violence has increased on the street. As a matter of fact, non-violent rowdiness has been a part of the street life of Polk Street for decades. Actual violence is very rare in the areas surrounding the gay bars.

"They are doing more damage to

See ANGELS on page 31

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OUT TAKES

THREE LESBIAN JUDGES FOR N.Y.C. BENCHES

NEW YORK—Three of Mayor David Dinkins' first four judiciary appointments, which were made last week, are lesbian lawyers with histories of social-service and public-service work.

The appointments delighted legal activists, who see the move as an indication of Dinkins' willingness to integrate openly lesbians and gay men into the existing city power structures.

The swearing-in ceremony was particularly exhilarating for gay men and lesbians in attendance: While two of the nominees have long been openly lesbian, the third woman's disclosure was apparently unexpected.

Two of the judges, Rosalyn H. Richter, who will be joining the city's criminal court, and Paula J. Hepner, who accepted a position as a family court justice, spoke frankly after their appointments about the significance of their arrivals in the courts as openly lesbian judges. The third appointee, Karen Burstein, who was selected for service in the family court also, did not specifically address her sexual orientation in addressing the crowd of supporters gathered for the historic occasion, but she did thank her "life partner," a woman.

"The mayor was probably thinking that he had two [lesbians]," Burstein remarked with amusement, in a telephone interview last week, pointing out that throughout the application process that preceded her nomination and appointment, she saw no opportunity to make the circumstances of her

personal life clear. Burstein, a state senator from 1972 to 1978, more recently served as auditor general to the city.

Richter, formerly of Lambda Legal Defense and Education Fund, comes to the criminal court from the city's Office of Administrative Trials and Hearings where she served as an administrative law judge. She has also worked as an assistant district attorney in the Brooklyn D.A.'s office.

Hepner is moving to the bench from a post as supervising attorney in

and gay judges increases, Newburgh argued, so does the potential that gay and lesbian perspectives will have a

New York

significant impact on decisions affecting the community.

The fourth judge sworn into office on Aug. 20 was Eugene Oliver, Jr., a former executive assistant district attorney in the Bronx D.A.'s office. Oliver was appointed to a seat on the criminal court.

—Nina Reyes



PAULA HEPNER



KAREN BURSTEIN



ROZ RICHTER

the city's Human Resources Administration, where she arrived from a distinguished career of social service. "This is a time of tremendous and profound achievement," Hepner commented after her appointment, publicly honoring Dinkins' commitment to equality of opportunity as manifested in his selection of open lesbians for promotion to the judiciary.

"I'm very pleased because, for one thing, it increases the number of lesbian and gay judges by 75 percent," commented Morton Newburgh, president of the Bar Association for Human Rights of Greater New York, an organization of gay and lesbian legal professionals.

As the number of openly lesbian

FROM NO HOT-LINES TO TWO

NEW YORK—Just as the beleaguered Fund for Human Dignity announced the appointment of a new director for its nationwide National Gay and Lesbian Crisisline, a group of former employees and volunteers, frustrated by the five-month hiatus in the hotline's operation, has finalized plans for setting an alternative hotline in place. The coincidence of the two announcements' timing virtually guarantees that within a few weeks, the lesbian and gay-community will once again have a national counseling resource on line.

"We're hoping to get started this month, because we have enough money to open," explained Reggie Harris, a co-chair of the new effort, LifeLine, and a former staff member at the Fund who walked off the job in the crippling June group-action protest. The new hotline will feature a national multicultural counseling and intervention service for lesbians, gay men and people living with AIDS.

"There's a need for another service like this, even if [the fund does] in fact get their service up and running," added David Stickle, another member of the team of former fund staff and volunteers who has turned his energy toward establishing LifeLine. Stickle pointed out that even when the fund's Crisisline was fully operational, tens of thousands of calls each year went unanswered. At the fund, Stickle served as director of telemarketing.

Since a number of former fund workers—including those whose fund-raising expertise kept the fund's coffers filled—have joined in the LifeLine effort, Stickle also feels confident that LifeLine will be viable within a short period of time.

The series of crises that ultimately resulted in a massive staff walkout from the fund stemmed from the board of directors' decision to hire a straight man as executive director of the 16-year-old corporation, formerly a part of the National Gay and Lesbian Task Force.

The fund, too, has made the resuscitation of the Crisisline a top priority, and the announcement last week of the appointment of Susan Woerner, a counselor and community educator, may signal the organization's return to operations.

Perhaps because the fund has struggled so long just to get the Crisisline up and running again, news that a complementary service is being established rankled a fund spokesperson contacted for comment.

"I don't see the benefit for setting up a competitor," stated Ed Mickens, communications consultant for the fund. "The lesbian and gay community has already invested well over half a million dollars into the current program. Do we have to abandon that and start all over again? Can we afford that?"

The Gay and Lesbian Switchboard and the Lesbian Switchboard both con-

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—Nina Reyes

NYC PLUGS IN ANTI-BIAS HOTLINE

NEW YORK—Dennis DeLeon, the city's human-rights commissioner who is also openly gay, last week launched a multilingual, 24-hour bias hotline for victims and witnesses of hate crimes.

Call (212) 662-2427 (or NO-2-BIAS) from 7 am to 11 pm, and a representative from the Commission on Human Rights will refer you to a police precinct, health facility or service organization such as the New York Gay and Lesbian Anti-Violence Project. At other times, a recorded message will suggest where to call for help. After-hours messages will be returned the following day.

Hooked up with AT&T Language Line Service, hotline calls can be taken in 130 languages.

Initially, three trained counselors from the commission's Bias Prevention and Response Team are answering calls and handling follow-up investigations. The commission plans to hire 15 more investigators for the bias team.

"The hotline is an important resource for bias victims, witnesses and responsible community residents to intervene, whether there are rumblings of intergroup conflicts, threats launched at gays and lesbians or harassment because of one's race," DeLeon said at an August 20 City Hall press conference with Mayor David Dinkins.

A commission spokesperson, Lonnie Soury, reported that after two days of operation, the hotline had received a "substantial" number of calls but added that many came from those offering advice on improving the hotline.

The hotline was established in part as a response to the increasing number of bias crimes, many of which go unreported. According to DeLeon, 360 bias crimes have been reported so far this year, compared with 577 for all of 1989. The Anti-Violence Project, which keeps statistics on attacks against gay men and lesbians, says

gay-bashing is up 28 percent in the first seven months of 1990 compared with the same period last year.

—Paul Rykoff Coleman

GLAAD CHIEF QUITS AFTER THREE YEARS

NEW YORK—The Gay and Lesbian Alliance Against Defamation, a watchdog group that monitors anti-gay bias in the media and elsewhere, is creating a national office to coordinate the work of its 13 chapters across the country.

GLAAD/NY's executive director, Craig Davidson, will serve as consultant to the new organization. He steps down from his current job on Sept. 30.



CRAIG DAVIDSON

Davidson joined GLAAD three years ago as a volunteer attorney and was the group's first paid staff member.

The purpose of a national organization and how it will function in relation to the individual GLAAD chapters is still unknown, according to GLAAD's Karin Schwartz. In the beginning of October, representatives from all GLAAD chapters will meet in Los Angeles to create the new group. "There's going to be a centralizing entity, no matter what," Schwartz said. Each chapter was given a year to draft a proposal for the Los Angeles meet-

ing, she added.

GLAAD/NY is currently the de facto national office, Schwartz said. Its five staff members now handle their local tasks as well as tend to national duties. Establishing a national entity was Davidson's idea, Schwartz said. Davidson helped establish chapters in Los Angeles, San Francisco, Boston, Baltimore, Dallas, Chicago and Washington, D.C.

In a press release, Davidson said: "Managing the GLAAD office in new York and facilitating the development of national GLAAD are two very separate tasks, each requiring full-time attention. At this point in the evolution of the organization, I believe that I can make my most valuable contribution to GLAAD by focusing on the national federation."

In its five years, GLAAD/NY has publicized numerous instances of anti-gay bias and has worked to change attitudes of those in the media, politics and business. For example, after GLAAD caught Bob Hope making antigay slurs on national television, the comedian taped a public service announcement condemning gay-bashing. GLAAD/NY also takes credit for illuminating the Empire State Building in lavender during Gay Pride Weekend in June.

—Paul Rykoff Coleman

ITHACA O.K.S GAY UNIONS

ITHACA, N.Y.—This small, upstate university town has joined the growing number of U.S. cities where gay and lesbian couples may officially register their relationships at City Hall.

The new law, passed in early August, does not grant "domestic partners" any spousal benefits, such as health insurance, but offers the stamp of city approval and support to unmarried couples.

The measure passed the Common Council by a vote of 7-2. One disapproving alderman opposed the inclusion of homosexual couples in the ordinance, while an alderwoman opposed the inclusion of heterosexual couples.

"I would support an ordinance which would allow domestic partnerships for the homosexual community [only]," said Alderwoman Susan

Cummings. "It is a community which does not have available to them a way to legitimize long-term, affectional relationships. Heterosexuals may choose to live together unmarried or to live together married. The difference is essential. There is no legal necessity for this legislation for the heterosexual community."

Couples will register their relationships by filing an Affidavit of Domestic Partnership with the city clerk. The cost is \$20. The partnership may be dissolved by filing a termination statement and swearing that the other partner has been notified of the decision, for a \$5 fee.

Domestic partners must be unmarried, share a residence and declare that they are in a relationship of mutual support, caring and commitment.

This autumn, Ithaca aldermen and women will take up discussion of extending spousal benefits to domestic partners of city employees—including health insurance, sick and bereavement leave, and retirement and death benefits.

Following passage of the law, key lobbyist Isabel Walker, co-chair of the Ithaca Lesbian and Gay Task Force, told reporters, "It feels really good to be in a city where human rights are very important and not just token words."

Alderman Neil Golder called the new law "an important statement that we recognize the legitimacy of long-term caring relationships between people whether they're heterosexual or gay and lesbian. It's a human-rights, civil-rights kind of legislation."

Other cities with domestic-partner laws include Madison, Wis.; Seattle, Wash.; Takoma Park, Md.; and Berkeley, Los Angeles, Santa Cruz and West Hollywood, all in California.

Ithaca, the home of Cornell University, has had a gay-rights ordinance since 1984. It is the first city in New York state to pass a domestic-partnership law.

—Rex Wockner/Chicago

FIRST STATE TAX FORM AIDS FUND

BOSTON—Massachusetts will become the first state to raise money

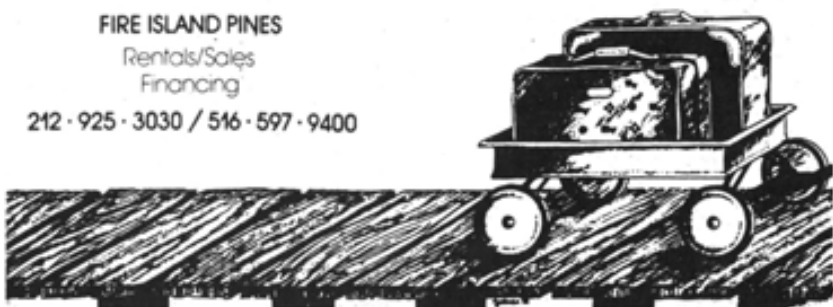
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for AIDS by using its tax forms. Through a checkoff box on state income-tax forms, taxpayers can allocate any tax refunds they receive or make a contribution over and above their owed taxes to the newly created state-run Massachusetts AIDS Fund.

The voluntary AIDS donation checkoff, approved by the state Legislature and signed by Gov. Michael Dukakis on July 19, will appear on this year's state income-tax return forms. The state's endangered wildlife and organ-donor program checkoffs each

on AIDS, voiced the harshest criticism, claiming that "if it came in low due to an inadequate [advertising] campaign, [which will be crucial], it could be seen as a referendum" against AIDS as a

Boston

funding priority; yet, "if it came in extraordinarily high, they could choose not to fund AIDS [by replacing state allocations with the checkoff monies]." Calling the checkoff "tricky," Kessler explained: "My main fear is that the burden is shifting to the individual taxpayer. The government has the responsibility."

On Aug. 1, Dukakis signed the state budget, which decreases AIDS spending by \$800,000—on top of a federal drop of \$600,000 in AIDS money to Massachusetts.

—Carrie Wofford

SUE HYDE LEAVING TASK FORCE

WASHINGTON—Sue Hyde, director of the Privacy Project of the National Gay and Lesbian Task Force, will be relocating to the Boston area, where she will open a temporary office for the project on Sept. 4.

Hyde, who has played a key role in the legal battle to repeal state sodomy laws nationwide, will be leaving the Task Force in early spring to pursue personal and professional goals.

Acting as a consultant to state organizers trying to repeal those laws has been Hyde's major duty while at the Task Force, but she now wants to do grass-roots organizing herself.

"I want to hit the trenches and do political work in a hands-on kind of way," she said, adding, "I want to get my hands on my lover." Hyde's lover of four years is living in the Boston area.

Co-worker Robert Bray admires Hyde's decision but says that she will be missed: "She has an ability to clarify and energize people and maintain a sense of humor—which is motivating. She's moving not only for political reasons but also for love. It's bold, it's '90s, it's beautiful."

—Kimberly Smith/New York

SNAP, FACING BOYCOTT, CANCELS SHOW

BOSTON—An enormously popular rap group whose lead singer allegedly beat the owner and employee of a gay nightclub here and whose hit song, "The Power," has been the target of a boycott for the last three weeks, has now cancelled a performance scheduled for August 26.

Snap was scheduled to open the Soul II Soul show at Great Woods, a performance site outside of Boston, on August 26, but the group canceled its show on August 14. Snap's cancellation followed claims by activists in Zap Snap, an offshoot of Boston's Queer Nation, that the police were considering serving a subpoena to the lead singer, Turbo Harris (who resides outside of Massachusetts), for charges of assault and civil-rights violations on the night of the August 26 performance.

Although the investigation of Harris is still underway, a spokesperson for the attorney general's office did state that once any investigation is complete, they would file suit to obtain an injunction from the Superior Court "if we felt there was a likelihood of that person returning to the state."

Snap's management denies that the cancellation is at all related to the boycott or alleged incident. And Harris is now denying that he made any remarks about sexuality. While the alleged victim, Dennis Moreau, owner of the bar Buddies, has finally come out with a statement, calling the incident "a clear-cut example of gay-bashing, unprovoked violence against gay men," Joi Huckaby, a spokesperson for Dick Scott Enterprises, the group's management, instead refers to it as "a misunderstanding," which "had nothing to do with whether the owner was gay."

The alleged incident occurred at 2 am on July 20 at Buddies, a gay club, when Snap, which boasts the top-ten hit, "The Power," was scheduled to perform a benefit for the Fenway Community Health Center in return for a last-minute arrangement of hotel accommodations following another hotel's



DAVID SCONDRA

raise up to \$500,000 each year. Proponents of the AIDS Fund expect to have substantial advertising for the checkoff fund donated. The checkoff box will remain on each year's state income-tax forms until legislators vote to remove it.

The checkoff fund, initiated as a bill two and a half years ago into the state Legislature by Boston's openly gay city councillor, David Scondras, is the first of its kind in the country, although California attempted to pass such a measure a few years ago.

Although the fund will be controlled by the state commissioner of public health, stipulations have been built into the law to keep the fund's spending in the interest of communities affected by AIDS.

Nonetheless, some in the community have objected to the concept, fearing that the checkoff would become a barometer of taxpayer's concern about AIDS.

Larry Kessler, executive director of AIDS Action Committee and a member of the president's Advisory Commission

refusal to admit Snap. Witnesses support Moreau's claim that after the band had concluded their one-song performance, 275-pound, 6-foot-tall, Harris, "came over to me and proceeded to start strangle me [sic], forcing me down by my back against the top of the bar. He then started yelling at me, 'Did you tell my manager this was a gay bar?'"

Moreau and witnesses further claim that Turbo had his band members hold back security men who attempted to intervene, said to Moreau, "Do I look like a fucking faggot to you?" and allegedly threatened Moreau by saying, "I should kick your ass," before he allegedly "drop-kicked" employee Kevin Riley in the chest and throat after Riley intervened.

Both Moreau and Riley have filed charges of assault, and Moreau has filed an additional charge of violations of his civil rights under Massachusetts' new civil-rights law, which includes sexual orientation as a protected category.

Huckaby confirmed that Dick Scott and Arista records are going ahead with the suggestions of gay activists that Snap's next song be a rap against hate-motivated crimes, such as gay-bashings.

—Carrie Wofford

"HELMS OFFICE SIX" GET SIX MONTHS PROBATION

WASHINGTON—Six AIDS activists were sentenced in D.C. Superior Court on Aug. 14 on charges stemming from their raucous July 17

Washington

demonstration in the Washington office of Republican Sen. Jesse Helms of North Carolina.

The six each received a three-day suspended sentence and six months' probation. The demonstrators were also each assessed \$10 in court costs.

The protesters—Victoria Coffman, Mike Hutchens, Camille Lore, Michael Petrelis, M. Moore Robinson and Lorrie Sprecher—are all members

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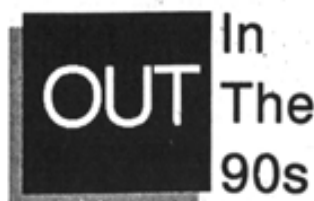
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of ACT UP/DC. Their demonstration was not endorsed by that group.

In an arrangement with D.C. prosecutors, the activists agreed to plead guilty to charges of demonstrating in a Capitol building in return for the dropping of charges of unlawful entry. Both charges are misdemeanors under D.C. law. The protesters could have faced up to a year in jail.

"I think it's an OK sentence," said Petrelis. "We wanted to simply serve notice on Helms that we're trying to get in his face, and we're doing our damndest to isolate him. The sentence is a small price to pay in terms of unseating Helms."

Helms was targeted by the activists for what they called his making a "career out of bashing gays, lesbians and people with AIDS."

In November, Helms, a three-term senator, will face Democrat Harvey Gantt, who has been backed by a broad list of groups which includes gay and lesbian organizations.

—Cliff O'Neill

LAW SCHOOLS V. THE ARMED SERVICES

WASHINGTON—Law schools trying to place students in some government jobs, such as the armed forces and security agencies, may be facing an uphill battle.

A regulation adopted by the Association of American Law Schools on Aug. 3 stipulates that member schools must investigate all instances of employer discrimination against their students. This regulation strengthens A.A.L.S.'s nondiscrimination policy that includes the right to pursue employment without regard to race, color, religion, national origin, sex, age, handicap, disability or sexual orientation.

Employers using placement offices at member schools must give a "firm expectation" that they will not discriminate. This may force law schools into confrontations with government employers that have anti-gay hiring practices, such as the military, F.B.I. and CIA.

The regulation will take effect

two months after member schools are notified, unless one-fourth of the schools object.

—Arthur S. Leonard/New York

BUSH SIGNS EMERGENCY AIDS-FUNDS BILL

WASHINGTON—While on vacation in Kennebunkport, Maine, President George Bush on Aug. 18 signed a comprehensive bill funneling emergency funds to areas disproportionately hard hit by the AIDS crisis.

The 1990 Comprehensive AIDS Resources Emergency (CARE) Act authorizes grants to assist 15 metropolitan areas particularly hard hit by AIDS and allows for state funds to improve health-care delivery services for people with AIDS and H.I.V. infection. The bill also provides for grants to be made to states and health care entities for AIDS-preventive health-services and various other demonstration projects.

Bush signed the bill in private, and the White House did not release a public statement beyond issuing a media advisory announcing the president's signature.

"It's disappointing that the president wasn't able to sign the bill in a more public way, nor with any kind of statements about how significant this piece of legislation is, particularly in the lives of people with H.I.V. infection," commented Tom Sheridan, lobbyist for the AIDS Action Council. "At the same time, we are grateful for the president's signature."

—Cliff O'Neill

COPS BREAK UP MOSCOW AIDS DEMO WITH CLUBS

MOSCOW—Police violently broke up an AIDS demonstration here on July

12 outside the 28th Communist Party Congress at the Kremlin, according to American tourists.

Chicagoan Quinn Bresben and his wife, Andy, who had made contact with the Moscow Union of Lesbians and Gay Men two days earlier in order to deliver 3,000 condoms from ACT UP/Chicago, said that police attacked the ten protestors with clubs but did not seriously injure them.

The activists were arrested but released shortly thereafter. According to Brisben, the demonstrators demanded that "the Soviet government admit that there is an AIDS problem and do something about it." The police action was witnessed by numerous Western news reporters, Brisben said, but no reports of the incident appeared.

The Brisbens themselves had a clash with police on July 11 as they attempted to transfer the 3,000 condoms to four gay activists at a tourists-only hotel.

The activists—Eugenia Debrianskaya, Dmitri Blotchek, Andre Babipsky and Victor Rezunkov—were detained by local police, who confiscated their I.D.s and the condoms.

The conflict may have stemmed from the activists' presence in a hotel that is only for foreigners.

The Brisbens, who are in their 50s, said that they took the condoms to Russia because their best friend—Chicago AIDS activist Lou Snider—asked them to, and because "we are very proud to be associated with this [gay and lesbian] movement."▼

—Rex Wockner/Chicago

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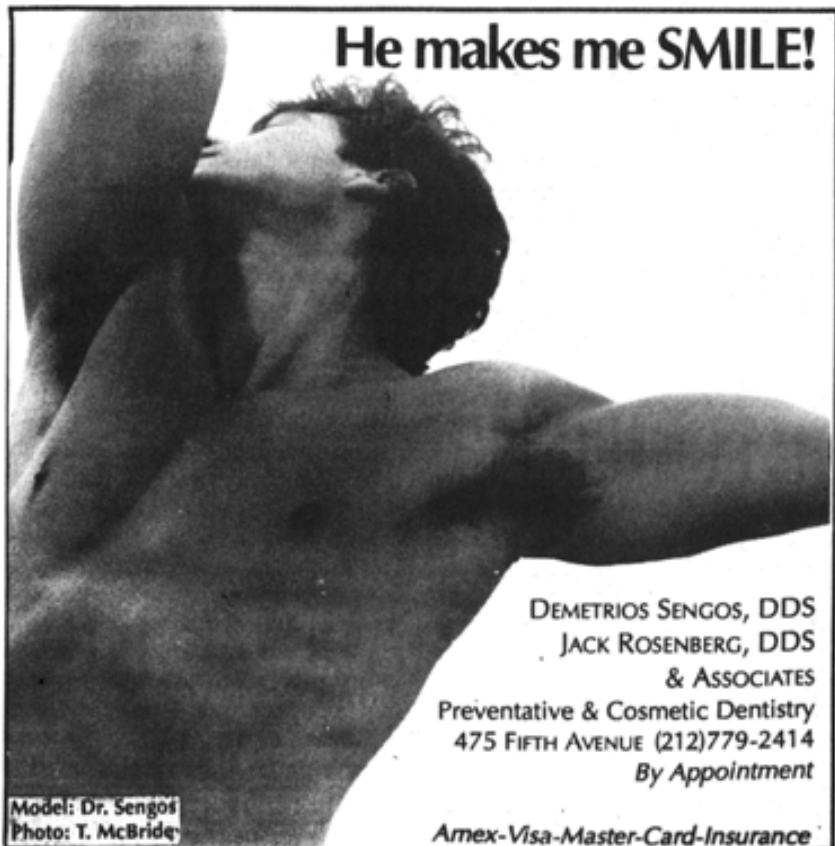
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Playing With AIDS

by Joe B. Franco

Photo: T.L. Litt/OurWeek

I wanted to participate in Gay Games I in 1982, but I couldn't because of financial reasons—I was putting myself through college. I did get to participate in Gay Games



II in 1986: By that time, I was a graduate student and had access to the luxury of credit. I recently participated in Gay Games III, but I came away with a number of not-so-pleasant memories.

"Did you win?" people have asked repeatedly since my return to New York, but I haven't figured out how to answer that question yet. Winning wasn't important to my participation in the Gay Games. I thought that I went to have a fabulous time and to validate my queer existence—and in many ways, I did that. But I've been back for a few days now and haven't figured out what to make of some of my experiences in Vancouver.

You see, I'm a Chicano queer person with AIDS and just recently became one (the P.W.A. part, that is). I was considered "high risk" and "worried well" through 1987 (and, boy, was I worried); in 1988, I advanced and was consciously H.I.V.-positive, but asymptomatic. In 1989, I was promoted and diagnosed with ARC, and in 1990—well, the rest of my career speaks for itself.

So you see, it was my upward mobility through the H.I.V. ranks that made my participation in the Gay Games this year so meaningful. In fact, AIDS has had that effect on a lot of things in my life lately. In 1988, when symptoms began to appear, I wondered whether or not I'd even make it to the Games in 1990. And so, I process my Chicano queer P.W.A. experience of Gay Games III once again and ask myself the often-posed question: "Did you win?"

When I arrived in Vancouver on Aug. 1, I was just as pumped up as the next queer. In the midst of registration I was recruited as a volunteer to assist the host organization. For the next three days I "worked" registration and had a ball. The lesbians and gay men in Vancouver were particularly sociable. It wasn't until Saturday, the day of the opening ceremonies, that I had the first of many unsettling experiences.

Registration closed at 4 pm. I was unable to complete my volunteer workday since I had to attend a volleyball planning meeting that afternoon. It was approximately 4:30 pm. There was a man guarding the door who was letting people out, but not into, the building—and I had to go to the bathroom. You see, the diarrhea associated with my gastrointestinal symptoms tends to occur at the most inconvenient times.

But when I approached the man at the door (I can't remember if I presented my request in a soft, sexy, seductive tone), he replied, "I'm sorry, but registration is closed."

"I really do need to go to the bathroom," I urged, but he responded, "I'm sorry, but I can't make any exceptions."

"Look," I finally blurted out, "I am a P.W.A. and I have to get to the bathroom." You would have thought that I had stuck him with one of my suspect H.I.V.-infected hypodermic needles, the way he jumped away from the door as I made a beeline for the washroom.

I arrived at the opening ceremonies in my paisley shorts, ACT UP T-shirt and my black boots (yes, some athletic queers do wear Doc Martens). The ceremonies were quite inspirational, especially since Robin Tyler carried on the way she

usually does. But throughout the opening ceremonies I did not hear one word about the P.W.A.s, P.W.A.R.C.s or people with H.I.V. infection who were an integral part of Gay Games III. In fact, on several occasions throughout my stay in Vancouver, I tried to locate any indication in the official program guide that AIDS and H.I.V. infection were part of the "inclusive philosophy principle" so proudly boasted by the host organization and the Federation of Gay Games. But I never found it anywhere, not even in any of the advertisements placed by AIDS organizations in the official guide. The closest statement I found that may or may not have been meant for people like me was: "Play to live."



Photo: Jim Marks/OurWeek

In the official program, a memorial page for Tom Waddell mentioned neither AIDS nor death but did say, "In loving memory of those who led the way." Where are they now, I wondered. Why aren't they here? Or are they?

The low point of my downside experience at the Games occurred in social contexts. On one occasion, I met a hot little swimmer from the West Coast who was willing to suck my face until I told him that I had AIDS. And at the "Splash Dance," which happened to fall on my day off from competition, I finally met a hot, beefy redhead who had been cruising me for three and a half solid

days. I, of course, had been reciprocating ("we people" do that stuff too).

Then in the midst of a very pleasant conversation he blurted out, "It's really nice not to see people who are sick here."

I asked him politely what he meant.

"You know, I haven't seen any P.W.A.s since I've been here, and it's rather refreshing," he added.

Patiently and still politely I asked, "Well, how do you know when you see one?" "You know," he answered nonchalantly. "They just look sick."

I could no longer hold my tongue. "I am a P.W.A.," I said finally. You would have thought his dick had fallen off. I sat there, quietly smiling at him. I wanted to slit his fucking throat, but I knew that there wasn't anything that I could say or do that would speak as loudly or as profoundly to this ignorant fool as his own silence. He wouldn't and couldn't make eye contact with me; I didn't want him to. And after that evening, our interaction was never the same.

In spite of these experiences, I had a lot of fun. I took a lot of pictures, I fell in love with Vancouver, and I saw people I hadn't seen in ages. I wanted to bring back a poster; but the only one I found had two white men in black tank tops—an image that was quite appropriate since a vast majority of the participants at the Games were white. This wasn't the image for me: I wouldn't pay \$12 to frame two white boys for my wall (but I would've paid \$24 for two lesbians—racially mixed, of course.)

Regardless, in volleyball I did my personal best: the Gay Games manifesto. In fact, I've never before been so physically exhausted. Maybe that's because I'm out of shape, losing my touch, getting older and have AIDS. But even a "healthy" person would have been exhausted with the schedule most of us queer athletes were maintaining.

So, when I'm asked, "Did you win?" I must answer that, on a variety of levels, I did and I didn't. And while I may have gotten what I went looking for, I also found much more—both positive and negative—than I expected. ▼

Joe B. Franco, an AIDS activist and director of programs at the Hispanic AIDS Forum, has played volleyball and other sports with a number of NYC gay athletic groups.

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OBITUARIES

DAN ALAN HIRSCH

Dan Alan Hirsch, Ph.D., an AIDS researcher at Memorial Sloan-Kettering Cancer Center in New York City, died on June 12, 1990, of complications associated with Kaposi's sarcoma.

Dan was born on March 15, 1957, in New York City. He attended Emory University (B.A., 1979), Columbia University (M.A., 1980; M.Ed., 1981) and the Albert Einstein College of Medicine (Ph.D., Health Psychology, 1985).

Dan concentrated on gay issues and AIDS throughout his career. At Memorial Sloan-Kettering he participated in and directed projects involving safer-sex training, H.I.V.-related psychological distress and the use of pharmacological interventions for anxiety after H.I.V. testing. He was past president of the Association of Gay and Lesbian Psychologists. He also had a private psychotherapy practice in New York.

Dan is survived by his lover, Chris Pomeroy, of Manhattan; his parents, Martin and Rochelle Hirsch, of Cedarhurst, N.Y.; and his sister, Lori Sandell. Chris, the Hirsch family and many close friends cared for Dan during his last weeks. Dan died at Memorial Hospital.

The Hirsch family has established a fund in Dan's memory at Memorial Hospital, to be used for nursing education and support. Donations may be sent to Memorial Sloan-Kettering Cancer Center c/o Ladd Spiegel, M.D., 311 E. 72nd St., New York, NY 10021.

A memorial party will be scheduled to coincide with Patti LaBelle's next New York concert.

SALVATORE JOSEPH LARCA

Salvatore Joseph Larca, age 28, died on July 13, 1990. He was the owner of Salvatore's Flowers Ltd. He is survived by his mother, Mary; his father, Fred; his sister, Deborah; and me, his life mate of five years, Michael Kasten.

Sal grew up in Tappan, N.Y., went to high school at the New York Tutoring school here in New York City and college at Pratt



Phoenix School of Design.

After college, Salvatore began his career in the flower business working at Tower Flowers in Trump Tower. There, he built a strong client

base. Eventually, he went out on his own as a free-lance floral designer and maintained a healthy business. He was wild and care-free, having the time of his life, clubbing, partying, traveling, living in hotels, all without a care in the world.

It was at this time that I met him.

We immediately took to each other. Sal had an impressive personality. (He was like gay flypaper—people just seemed to stick to him.) We exchanged wedding rings and vows, and together we built a life of love and companionship.

Sal never for one minute lost his pride, his self-esteem and his dignity. To Sal, this was paramount in dealing with AIDS. Even when Sal's health deteriorated he was strong-willed. He always persevered with dignity.

Even while he was ill we managed to do just about everything, but the last six months were very difficult for Sal, and I think he just began to tire out. He fought more than 200 percent, more than I could have.

I feel a tremendous sense of pride in the way he lived, in his strength and in his dedication to life. Sal and I did not have enough time to do all that he and I wanted to do, but while we were together, we lived life to the fullest. Sal triumphed over life, he triumphed over his illness.

Salvatore, I love you. I love you forever. My heart is heavy with you, and it will remain that way for as long as I remain here. I'm proud of you, and I miss you.

Donations can be made in Sal's name to a brave group of people who helped Sal, the P.W.A. Health Group at 31 W.

26th St., New York, NY 10010.

Sal, you will forever be my source of inspiration and love. You are my hero.

—Michael Kasten

TIM JENSEN

Tim Jensen died on Thursday, July 19, 1990, from AIDS. He was 36 years old. As was his wish, he died at home, surrounded by the things he loved, and with dignity. He joins his life partner, Alberto Bello, in another place. He is survived by a family of friends who know that it matters not whom you love or how you love but that you love.

Tim was an artist: pianist, oboist, singer and designer of many things, he sought always to leave beauty and magic in his wake. For the timid, the creation of magic is sometimes a means of hiding from ugliness; an attempt to keep at bay, without confrontation, injustice, hate and the homophobia Tim accepted as his due. Extreme adversity can make people bigger, stronger, better. In each of us there lives a hero, just waiting for a chance. Tim got his. I will remember the night of the Woodrow Myers appointment. Scaredy cat Tim in Times Square, standing in the rain, cold, wet, sick, half-blind and pissed off. Acting up, fighting back—maybe for the first time.

A memorial service will be held on Sept. 8, 1990, at 11 am, at Park Avenue Christian Church, 1010 Park Ave., in Manhattan.

—Mark Johnson

NICK PIPPIN

Nick Pippin, founding director of the People With AIDS Theater Workshop, died on Friday, July 27, of complications resulting from several AIDS-related infections. He died at his home in Manhattan Plaza, with family and friends at his side. He was 35 years old.

Nick was diagnosed



with AIDS in October 1985. Little more than a year later, he co-founded the People with AIDS Theater Workshop as an outgrowth of work begun under the auspices of G.M.H.C. The P.W.A.T.W. was the first theater group composed entirely of actors with AIDS and AIDS-related illnesses and was designed both to educate audiences and to empower those involved in the company. In a 1989 interview in *The New York Times*, Nick stated that his vision of the P.W.A.T.W. centered on the notion that "sitting around was a waste of our lives, a waste of our talents and abilities and a waste of ourselves. I wanted to create a way that other people with AIDS could do something that would be important to them and to people who saw it." And in a 1988 *Theater Week* interview, he explained: "This is our way of saying that we are still kicking, we still have a means of contributing. We get up on stage, and dammit, we prove it. We do not want to be passive."

The scripts for the P.W.A.T.W.'s productions were developed from workshops during which P.W.A.s in the company described their own experiences. Humor was used as an important device in the productions, to foster empathy, not sympathy, from audiences. For the show "AIDS Alive!" which had an extended run at Don't Tell Mama, in Manhattan, the P.W.A.T.W. was awarded an Obie in 1989.

Before his diagnosis, Nick was a TV and film actor, a cabaret performer and the blond-haired freckle-faced kid who pushed Reese's Peanut Butter Cups, Stove Top Stuffing and other products on more than 40 national commercials. Throughout his illness, he remained a warm, generous, loving and ambitious man, determined to accomplish as much as he could—"to leave something behind that is significant, which helped change people by touching them."

Nick was born in Jacksonville, Fla., and lived in Pensacola for much of his life. He moved to New York City in 1974; his mother, Nita Pippins, joined him there in 1987, when his AIDS-related arthritis became severe. She was his caregiver, helper and friend throughout his illness.

A memorial service will be held on Saturday, Sept. 15, at 5 pm at the Ellington Room, Manhattan Plaza, 400 W. 43rd St., 2nd floor. Donations in Nick's memory should be made to the Actors' Fund of America, 1501 Broadway, New York, NY 10036, or to the Manhattan Plaza AIDS Project c/o Stay Well Center, 484 W. 43rd St., New York, NY 10036. ▼

JUDGE

Continued from page 15

tigation for allegedly taking kickbacks from attorneys whom she appointed as guardians, referees, and other court-selected positions. Harris has worked in the Surrogate's Court for 23 years, and has been chief law assistant there for the past 14. She has amassed a \$200,000 war chest.

Silbermann, with the most conservative campaign style in the field, is focusing on her qualifications as a long-serving jurist, largely avoiding any posture that could be construed as overly political, in keeping with the canon of judicial ethics. She has been on the bench for seven years, elected to the Manhattan Civil Court in 1983. She has also sat as an acting county Supreme Court justice. Her contributions currently total just over \$100,000.

While emphasizing her wide-ranging experience in Manhattan both as a judge and as an attorney, Eve Preminger is counting on her longstanding ties in the gay and AIDS communities, and has painted herself as an advocate for the disadvantaged and downtrodden who may make their way through her court, if her campaign is successful.

She estimates she has collected over \$300,000 in campaign funds, some of which went to pay for the campaign billboard with her image which currently overlooks Sheridan Square. She has been a judge for 14 years, the past eight of which she has sat on the state Supreme Court in an elected position.

Preminger has also garnered the greatest number of endorsements in the gay and lesbian community. Among her supporters are the Gay and Lesbian Independent Democrats, the city's largest gay political club that has, in previous races for other judgeships, endorsed Lewis Friedman, currently one of her opponents.

Other Preminger backers include former city council candidates Tom Duane and Dave Taylor, as well as AIDS activist and playwright Larry Kramer, who knows Preminger from early G.M.H.C. days.

Silbermann has received the endorsement of the Stonewall Democratic Club.

The candidates will appear at a forum at the Lesbian and Gay Community Center, 208 West 13th Street, on Wednesday, September 5 at 7:30 pm. ▼

ANGELS

Continued from page 19

the Polk Street neighborhood and they are doing nothing to help our community. They are destroying it," said security officer Blunt. "They are not solving a problem, they are creating a problem."

While officially all part of the same national organization, each Angel chapter operates with some degree of autonomy, and the actions of Angels in San Francisco do not necessarily have a bearing on any other group. Fred Thompson, a spokesperson with the Angels in New York, said of the San Francisco chapter, "They are chartered by the national organization. New York is the international headquarters, and we have 67 other chapters that have to abide by the same rules and regulations."

According to Thompson, founder and director Curtis and Lisa Sliwa receive reports almost daily from each of the chapters. "Both of them have more of a hands-on [approach to] the day-to-day operation in New York, and specifically the new projects, like the Christopher Street and West Village start-ups," Thompson added.

When questioned about Guardian Angels activities in San Francisco, Thompson said, "I have not heard of any problems."

In New York City, a group of four Guardian Angels began patrolling Christopher Street the weekend before last, at the invitation of a neighborhood merchants' association. Despite ambivalent attitudes from some quarters based on past homophobic incidents involving the Angels, there have been no reports of problems.

"Naturally, there will be guys who bring baggage with them," Thompson added. "It is our job to work on that."

He said that one issue discussed at a recent national convention was anti-gay and anti-lesbian violence. "It is a question that we are being asked to deal with more and more across the country," he told *OutWeek*. ▼



The Pissing Disease

by Risa Denenberg

Normal functioning of the urinary tract results in a healthy, pleasant sensation when peeing. But many things can upset the usual flow. Girls and women are prone to urinary tract infections, difficulties with urination and, particularly as we get older, trouble with holding our urine.

The two kidneys, which remove waste from blood and create urine, are located above the waist, tucked behind other abdominal organs. Each kidney has an outlet tube called a ureter. These lead into the bladder. The tube leading from the bladder to the outside is called the urethra. In women, it is short, about 2 1/2 inches, and is nestled just below the clitoris and above the opening to the vagina. This location often creates easy access for germs to reach the bladder and cause infection.

When It Hurts and Makes You Rush

At least a third of all women will experience an infection of the bladder or urethra. This is usually called a U.T.I. (urinary tract infection) or cystitis (a cyst is a fluid-filled sac, so this is a reference to the bladder). And once you have endured the experience, recurrences are likely. Many factors contribute to cause infection. Bubble baths are a common irritant in young girls; sex can be the trigger in sexually active women; vaginal dryness may predispose women to U.T.I.s after menopause. Tight, non-cotton clothing at the crotch creates a damp, warm environment that germs just love.

Sexually transmitted germs such as chlamydia, mycoplasma or trichomonas can reach the urethra and bladder, especially if sex is rough, frequent, or

includes penetration. Common germs such as *E. Coli* or yeast can also reach the bladder and cause infection in susceptible women. Other factors include stress, diet and fluid intake. Poor posture, lack of exercise or chronic constipation may result in inadequate emptying of urine from the bladder, making infections more likely. Some women are born with unrecognized structural abnormalities in the urinary tract such as an extra ureter, or an extra-long one, and pelvic surgery or childbirth may also create poor organ alignment resulting in urinary problems. Many consider caffeine a bladder irritant, even posing an increased risk of bladder cancer.

Women who have lived through multiple episodes of U.T.I.s can develop scar tissue in the bladder wall, a condition called interstitial cystitis. This is a very painful, debilitating condition manifested by an almost unbearable urgency to urinate constantly.

In the typical U.T.I., a woman experiences pain when urinating, frequent trips to the toilet which produce small amounts of burning piss, and sometimes blood in the urine. In the first episode, most women will wish to go to the clinic for an exam. Generally a vaginal exam, a microscopic exam of the urine and any vaginal discharge, and a simple urinalysis will be needed to decide what is causing the trouble. Cultures of the cervix for sexually transmitted diseases (S.T.D.s) and a urine culture may also be needed, so that if antibiotics are required, the correct one can be used.

In fact, not all infections require antibiotics, and in the case of recurrent U.T.I.s most women try a set of home remedies before making a trip to the clinic. The conditions which cause the symptoms of urgency, frequency, and pain with urination could be an inflam-

mation of the urethra only (urethritis), an infection in the bladder (cystitis) or a vaginal infection (often yeast, trichomonas, or herpes). If fever, chills, nausea and vomiting, or back and side pain occur, the infection may be in the kidneys. This can be quite serious, and needs medical attention.

The simple U.T.I. is often treated with antibiotics, although there is no evidence that this prevents recurrences.



When the germ is determined to be an S.T.D., such as chlamydia, taking the full schedule of pills is an important way to prevent a pelvic infection or P.I.D.

Many common-sense home remedies work well for treatment of uncomplicated U.T.I.s. Drinking lots of water helps flush out germs. Making the urine acidic may help kill certain germs. Unsweetened cranberry juice is a good choice. Vitamin C (ascorbic acid) taken in doses of 500 mg 3 to 6 times daily is also effective, although some women cannot tolerate such high doses. For the pain, a urinary tract analgesic (painkiller) can bring great temporary relief. One over-the-counter remedy is called AZO-Standard which contains a drug called pyridium. Expect bright orange urine from this drug, and don't take it on a day you are

planning a trip to the clinic, or your urine can't be tested properly.

Herbal remedies are useful. I find teas made of *uva ursi* and sage leaves to be helpful, or tea made from fresh corn silk. Comfrey polistices applied to the lower abdomen may help. Some women find acupuncture especially helpful when a round of U.T.I.s seems never ending.

Antibiotics are as effective in one-time doses as in longer schedules much of the time, so be sure to ask if a one-time dose would be an adequate treatment for you. This is easier, less expen-

urine voluntarily. Women with this problem have urgency, but trouble peeing. Stress incontinence is peeing when you cough, sneeze or laugh. It is common, but occurs more often in women who have had pelvic surgery or babies. It responds very well to doing Kegel exercises daily. (That's when you tighten and release the muscle that you use to stop your pee 20 or 30 times per exercise session.)

Reflex incontinence occurs with nerve damage and leaves the individual with very little control over urination. It occurs following back or spinal injuries, and with medical conditions such as diabetes or multiple sclerosis. Some medications can cause urinary retention, eventually leading to involuntary leaking as the bladder overfills. Anti-

depressants, tranquilizers, decongestants and high blood pressure medication may cause this problem.

Treatment of any of these problems will require an accurate diagnosis and a concerned health-care provider. But all of the problems can be managed and improved with proper treatment.

When the simple things like pissing go wrong for us, life can be quite distressing and unpleasant. It's a signal that our body needs our attention. All of these common problems in women can best be solved with a holistic view of promoting optimum health and functioning. Prevention strategies, changes in diet or other habits, exercise, and stress reduction, as always, are part of regaining health.▼



Illustration: Kim Kovick

sive and prevents vaginal yeast infections which often follow long schedules of antibiotics. Some women, however, will need to take the longer route: diabetics or women with histories of kidney infections, for example.

When You Can't Hold It

Problems with holding urine range from total loss of control (incontinence) to leaking and dribbling unexpectedly. Voluntary urination occurs due to a complex set of activities including intent, nerve reflexes, muscle tone and proper alignment of parts. But things can go wrong over time. The muscles can weaken or lose tone. The whole bladder can spasm inappropriately. The nerves can fail to act properly. Or the bladder can have a diminished capacity to hold urine, resulting in overflow.

The muscular layer of the bladder is called the detrusor. Sometimes it spasms due to unidentified irritants causing pain, dribbling and difficulty releasing

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THE DOCTOR IS OUT *Commentary*

Dealing With Sexual Obsession

by Dr. Charles Silverstein

Dear Doctor, I'm 42 years old and in the process of getting divorced from my wife because I'm gay. We've been married for 18 years. I still live with her and my two kids. My kids are both teenagers, and they know that I'm gay. I'm not sure how they feel about it. My problem is that I don't want to move out of the house. My wife knows that I want to stay but thinks that it's because I still need her. The real reason is that I'm in love with



the next-door neighbor, and I don't want to move away from him. He's not gay and doesn't know that I am. Our families have been friends for years, and they swim in our pool. Needless to say, seeing him in a bathing suit drives me out of my mind. All I can think about is having sex with him. I think about it night and day, and I'm always on guard to prevent my wife or him from catching on. I know that she'll throw me out if I tell her. I'm willing to just be his friend as long as I can be around him. I don't have much gay experience, and I don't know how to handle the situation.

—Inexperienced

Dear Inexperienced,

Like a lot of gay men, you've lived your whole life in the closet. From your letter, I gather that you've avoided having gay sex. Divorce is the first step in beginning your new life, but if you're not careful, your next step may be a disaster.

Let's be honest about one thing. You say, "I'm willing to just be his friend," but this is patently untrue. You feel romantically and sexually attracted to him. In fact, my guess is that your attachment to your neighbor has already become an obsession. By this, I mean that thoughts of him seem to occupy an excessive amount of your conscious life. This kind of obsessive love can be a very painful experience and, in its most extreme form, can lead to serious depression.

A person trapped in obsessive love thinks only about the object of his or her passion. Typically, every gesture, movement or word that comes from the beloved conveys a special meaning to the obsessed, and the most innocuous behavior is interpreted strictly as a portent of acceptance or rejection. The truth is that all the meanings are created in your mind. Your neighbor has no idea that he means these things to you. You are "lovesick." Love is supposed to make a person feel good; yours is making you feel rejected, unloved and extremely unhappy.

Your situation is more painful, and less productive, than a real relationship. When two men have spent time together, maintained a sexual relationship and then break up, their pain arises from a real separation. The pain of a real separation can be healed. What you're now fearing is the separation but without the former relationship—except as it exists in your own mind. That's what makes your kind of obsessive love so painful; you can't work it out with your beloved because your feelings of love must remain a secret. In other words,

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you can't heal the pain of a fantasy.

You've probably suppressed your gay feelings all your life. Now, when you're in the process of coming out at last, the love you feel is painful. Many gay people who read this news-magazine will understand your hurt feelings. Lots of us have suppressed our homosexuality and then fallen madly in love with someone who is inappropriate or unavailable. I remember having the same experience with a roommate in college, at one moment fantasizing making love with him, at the next terrified that he might find me out. For me, at the time, it was a sign of my difficulty in accepting my homosexual feelings. In my private therapy practice, I've often seen gay men fall in love with unavailable men as a defense against their homosexuality. I don't know enough to know if that's also true of you.

I have a number of recommendations to make. First, in order to end the isolation in your life, you need to meet other gay men. There are two groups you should join, the Gay Fathers Forum and the Gay and Lesbian Community Services Center. Both are listed in *OutWeek's* "Community Directory." Go to meetings and make gay friends. That will help alleviate the insularity of your life. This is the easy part.

More difficult is moving out and making a new home for yourself. That means leaving your neighbor, which will obviously be very difficult. Here, you may need the support of gay friends—and probably a gay therapist, who can guide you through feelings of loss and depression. If I understand you correctly, you'll do anything to make your neighbor happy. In a genuinely loving relationship, the other man wants to make you happy, too. Only if you get out of the house, do you stand the chance of finding the love you want. (Incidentally, don't forget that your kids need some love, too.) In the end, it may be the thing you're most afraid of that is the best for you. ▼

Dr. Charles Silverstein, co-author (with Edmund White) of *The Joy of Gay Sex*, is a psychologist in private practice. His latest book about psychotherapy with gays and lesbians will be published later this year. Send your questions to Dr. Charles Silverstein c/o *OutWeek Magazine*, 159 W. 25th St., 7th Floor, NY, NY 10001.

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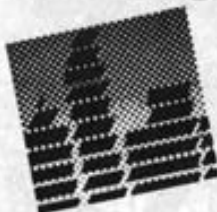
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Prepared by: American Arts Alliance
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CABLE

Continued from page 16

And *OutWeek* has learned that Paragon Cable, the other cable carrier which operates in upper Manhattan, will discontinue all leased-access programming past midnight. With the new ad rules requiring shows with sexual ads to run only between midnight and 4:30 am, and with that time slot now eliminated on Paragon, it appeared that all adult and gay programming will be forced from upper Manhattan TV screens.

There was a widespread sense of bitterness among Fair Access members that Comptroller Holtzman, long considered a friend of the gay community, had trampled on fragile gay media access in an effort to effect a ban on ads that she considers objectionable.

Children are currently protected from viewing unsuitable material on cable by the universal availability of "blocking," in which parents can ask the cable company to block access to any channel they wish. In addition, under the new franchise agreement, M.C.T.V. is required to provide customers with lockboxes allowing parents to block any station at any time.

According to Department of Telecommunications Counsel Chris Collins, "The new contract requires the devices to be provided free of charge to subscribers."

Jean Carlomusto, who co-produces *Living With AIDS* on Channel J as coordinator of the video production for G.M.H.C., expressed a widely felt disappointment with the situation.

"We live in an atmosphere where Jesse Helms equates child abuse and homosexuality and bashes us with that," she said. "To me, Holtzman's clause sets up the same situation. I don't think we should settle for that from our friends."

Last week, a spokesperson for Holtzman, a longtime community ally, told *OutWeek*, "The comptroller is a strong supporter of gay programming, and this clause was in no way intended to affect that. It's the comptroller's view that sexually explicit ads are harmful to children, and that such programming should be on at restricted hours."

Andea Bernstein, the spokesperson for the comptroller, added this week, "She's open to suggestions from the community on what could be done to keep gay programming on the air, while at the same time keeping sexually explicit ads off the air." ▼

NYC

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SEE PAGE 81

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and a lot of it."

Continental/AmEx, the N.E.A.

by Karin Schwartz

Gays and lesbians have been excluded from a new promotion offered by American Express and Continental Airlines—a special deal to OnePass members who are American Express card holders. OnePass is Conti-

ental tickets to specific foreign destinations on their AmEx cards will receive a free companion ticket.

But wait. Before you reach for the phone to make your reservations, consider this: "Companion" and "family member" are defined several times in the promotional materials as someone who shares the ticket purchaser's last name. This rules out most gay and lesbian partnerships.

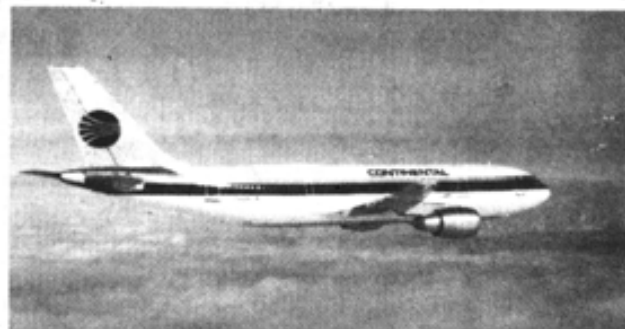
Such discrimination is not new. Several years ago,

Lambda Legal Defense Fund sued T.W.A. over a similar issue. T.W.A. ultimately settled, agreeing to drop marriage and

blood relationships as requirements for benefiting from their promotions.

Continental Airlines evidently believes that by employing crafty language, they can evade being seen as biased. But any business practice that gives straight couples and families benefits denied to gay couples and families is discriminatory—no matter how sneakily it's worded.

In response to complaints, American Express had made an agreement with Continental Airlines that future joint promotions will be worded in such a way as to accommodate gay and lesbian couples (at least to the extent that two gay men or lesbians *sharing the same address* will be defined as family). We have been unable to reach anyone at Continental to confirm or deny this information, however. So we have no



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To speak your mind on this matter, write to Mr. Earl Quenzel, Staff Vice President, Marketing Programs, Continental Airlines, P.O. Box 4607, Houston, TX 77210, or call (713)834-5000.

• • •

As you may be aware, gay and lesbian artists are under siege. Right-wing legislators, led by Republican Sen. Jesse Helms of North Carolina, are challenging the National Endowment for the Art's autonomy in making

The explicit prohibition against homoerotic work is gratuitous—and reveals how gays in particular are being singled out by the right wing's attack.

decisions about the artistic merit of the proposals they receive. And the way they are going about this attack reveals an underlying homophobic agenda.

Earlier this year, Congress barred the N.E.A. from funding work that, in the N.E.A.'s judgment, "may be considered obscene, including...depictions of sado-masochism, homoeroticism, the sexual exploitation of children, or individuals engaged in sex acts and which, when taken as a whole, do not have serious literary, artistic, political or scientific value."

In theory, the prohibition against funding individuals engaged in sex acts applies to both heterosexuals and homosexuals. Thus, the explicit prohibition against homoerotic work is gratuitous—and reveals how gays in particular are being singled out by the right wing's attack.

The N.E.A. responded by releasing its own definition of obscenity, identical to the Supreme Court's, which omits any mention of homoeroticism. Both the Congress-imposed definition and the Supreme Court's standard have been included in an NEA policy statement that was distributed to all grant recipients.

The story doesn't end there, however. Just recently, N.E.A. Chair John Frohn-mayer rejected the recommendation of the organization's peer-review panel to award grants to four performance artists, three of whom are openly gay or lesbian. In subverting the usual method by which a project's merits are evaluated, he accommodated the anti-gay censorship campaign of the right wing.

President Bush responded to the ongoing controversy by convening a commission to investigate ways to restructure the N.E.A. and its grant-evaluation process. Now is the time to write

to members of the commission and urge them to support an N.E.A. whose decision making is independent of Congress and that allows for the greatest freedom of artistic expression.

To receive a list of names and addresses of commission members, write to GLAAD at 80 Varick Street #3E, New York, NY 10013, or call (212) 966-1700.▼

GLAAD Tidings is a program of the Gay and Lesbian Alliance Against Defamation. For more information about the material in this week's column, or about GLAAD, call (212) 966-1700.

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Sisters Are Doin' It...

by Monica Dorenkamp

**Challenging one of the most
rigid of patriarchal power
structures, women are
carving out their own space in
the porn video industry. And
more and more lesbians are
producing, directing, starring
in and buying erotica made
for and by themselves.**

When I call straight-porn-star-turned-lesbian-porn-star Cris Cassidy and tell her that I've been commissioned to write a piece on lesbian porn, she pauses on the line. "We don't call what we do 'porn,'" she explains of her production company, Tigress Video. "We call it 'erotica.'"

Aren't the two essentially the same? I ask her.

"No," Cassidy answers immediately. "There has been a lot of discussion about what is porn, and [whether] porn is a bad word, [whether] it connotes misuse of women," she goes on. "What I think of as pornography is sexually motivated, sexually interpreted and sexually acted. What I think of as erotic, I think of as *sensually* motivated...not just genital-focused, but [with] tenderness, passion, foreplay...I think of pornography as orgasm-focused, where erotic is a 'journey-is-the-goal' kind of thing."

Supreme Court Justice Lewis Potter's famous admission that "I don't know what [pornography] is, but I know it when I see it" illustrates the complicated question of defining this much-debated genre. Definition is, of course, *the* issue at the heart of the present obscenity-in-the-arts controversy, where any sexually explicit representation equals obscenity equals pornography equals non-art. What happens, then, when we recognize pornography as an art form?

Often it becomes "erotica." Cassidy is not the only one to make such a distinction. In an influential essay entitled "The Pomographic



**Left inset: Going down in Clips
(Fatale Video)**

**Royalle's rejection
of cum shots—
“money shots”—is
perhaps her most
radical departure
from mainstream
porn.**



**Getting it on in *Where the Boys
Aren't* (Vivid Video)**

Imagination," Susan Sontag argued in the early '70s for the high aesthetic quality of *The Story of O* and the writings of Sade (apparently, as she implicitly noted, the French do it better). Indeed, distinctions were based on class: The educated read or looked at erotica; the uneducated, pornography. These elitist notions have since been strongly rejected by such porn entrepreneurs as Al Goldstein, the mind (a generous appellation) behind *Screw* magazine and cable TV's *Midnight Blue*. Goldstein advances notions about porn in his rejection of such faux distinctions; his sometimes extreme misogyny, though, keeps him well within the realm of typical white, male and heterosexual producers of the stuff.

But Cassidy's distinction is different, centering as it does on gender rather than class. In 1978, Gloria Steinem similarly claimed that where erotica is about sexuality, pornography is about power. Erotica, with its greater focus on things like "tenderness, passion, foreplay"—so-called female interests—sets itself up in opposition to the male porn that often explicitly subordinates women; erotica would even things out. Cassidy points to the real problem: "A lot of it," she explains, "has to do with the stigma that's already there about pornography. The fact that I want to do a different thing...makes me not want to use the same language." Such an observation is especially relevant coming from a woman who has appeared in a lot of what she would unhesitatingly call "porn." Her rejection of the word is, more than anything, a rejection of a specific form of explicit sexual representation (mainstream porn) from which she always felt "something was missing." In the last ten years, women have entered the porn industry not only as stars but as writers, directors and producers in an attempt to locate and represent this "something."

One of the most successful and innovative of these is former porn star Candida Royalle, who founded Femme Productions in 1984. Royalle was interested in making an adult movie that was informed by a feminist sensibility; when financing was offered by her father-in-law, she wasted

no time getting started. To secure distribution interests she played up the idea of a former porn star doing it her way. At the time, even she wasn't exactly clear what "her way" was. Her first film, *Femme*, retained some of the formulaic qualities of mainstream porn. By the time she made *Three Daughters* in 1986, her radical vision began to be fully realized. A strong narrative with explicitly (and realistically) motivated sex that contains none of the "pink shots" (close-ups of genitals) characteristic of mainstream porn, *Three Daughters* is a very different adult movie. Like all of her work, it is not "phallus-based," Royalle claims, but "based around female pleasure and fantasy." In mainstream porn, female arousal and satisfaction is usually simply equated with male arousal and satisfaction. In Royalle's work, "the woman's not getting her pleasure by letting the guy cum all over her." Her rejection of cum shots—which in the business are significantly known as "money shots"—is perhaps her most radical departure from mainstream porn. Instead, the focus shifts to long scenes of foreplay and even afterplay. The differences have helped *Three Daughters*, in its three years on the market, attain status as a classic.

"When I was in [porn films]," Royalle says, "I remember it being so exhausting. You'd set the lights and the cameras and everything for one particular sex act, and then you would rehearse changing into the next one, and

you'd reset the lights and camera for the next one. Everything was very formalized; it was like, you do this sex act and then this sex act...the fellatio, the cunnilingus. It's all mechanical. That's why it looks that way. I've completely rejected that approach." Royalle produces only straight

films, but her comments point to a significant difference between mainstream and women-produced sexual entertainment. She describes how she directs: "I will talk with my talent about what the motivation is, why these two people are doing what they're doing, who they are, what sorts of things they would do together. I set up the lights so I never have to change them, and then I just let the cameras roll. It's almost *cinéma vérité*. They are directing the scene as much as I am....I very, very rarely interrupt them or direct them. I'll try to let them go through it and have as much of a real experience together as is possible under those circumstances."

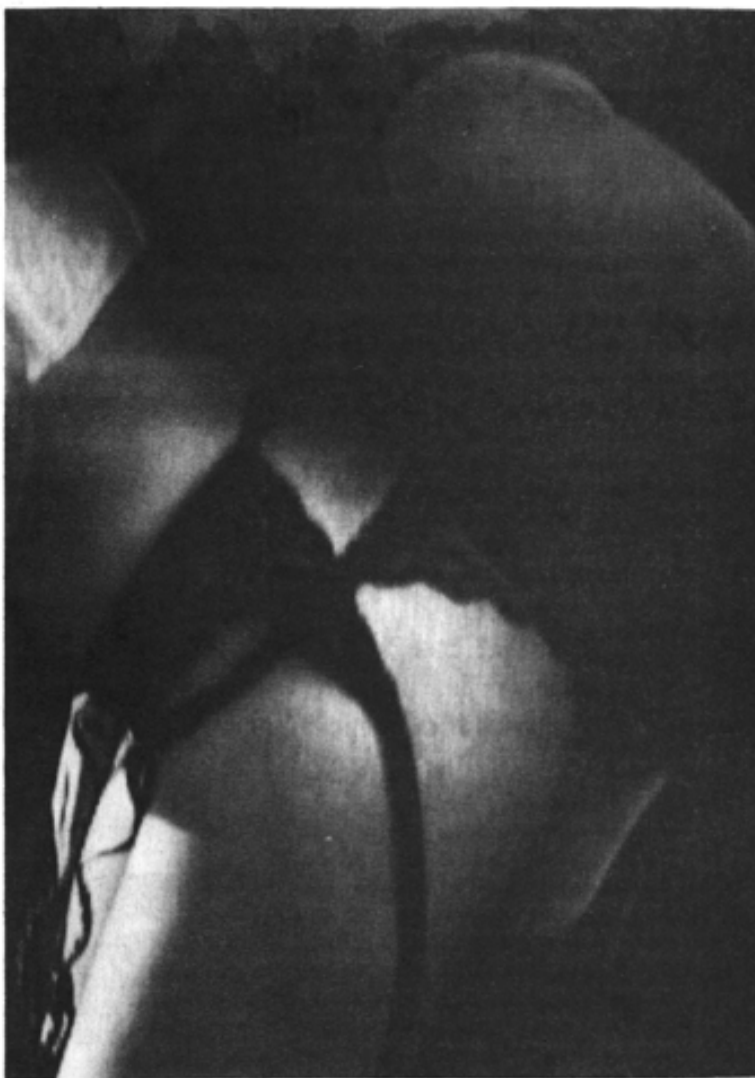
Real experience" is perhaps that "something" that Cassidy found missing in mainstream porn. Both she and Fatale Video founders, Nan Kinney and Dei Sundahl (who also publish *On Our Backs*, the lesbian erotica magazine), speak of wanting to represent "authentic lesbian sexuality" in their videos, "not," Kinney says, "lesbian sexuality as thought of by mainstream porn." Those unfamiliar with mainstream porn may be surprised to hear that it represents lesbian sexuality at all. Indeed it does, but only within the constrictive limits of the formulaic porn film where, significantly, it is usually referred to not as "lesbian" but as "girl/girl."

Girl/girl scenes are nothing new in mainstream productions; it is rare to find a straight film that doesn't have at least one, and many have two or three. These are, of course, usually played by heterosexual women and almost exclusively for heterosexual men. Woman-to-woman action becomes male foreplay.

Pictures produced in the mainstream that are exclusively girl/girl are usually clear about their target audience. The box of one of Vivid Video's all-girl/girl titles, for example, the third in their *Where the Boys Aren't* series, assures the customer that "the only dick is you." Barbara Dare, who acts almost exclusively in Vivid Video productions, very clearly identifies these films as lesbian. This year she has won two awards for "best lesbian scene": one, with Nina Hartley, for *Sorority Pink*; the other, with April West, for *True Love*. It is perhaps significant that Dare identifies herself as a bisexual whose "relationships have mostly been with women." *True Love*, which is somewhat autobiographical, has her wearing a Gay Pride T-shirt at one point. And though that's as explicit as the film—and mainstream porn in general—gets about lesbian politics, it is refreshing in its portrayal of Dare, who has to decide whether or not to come out of the closet when her parents visit. (She gets a beard to avoid doing so, and he becomes her second lover.) April West plays the "real dyke" in the film; her unusual short and unpainted fingernails are silent testimony to that. But her role and the story don't succeed in making this film what Kinney, Sundahl or Cassidy would call "authentically" lesbian, however ambiguous such a category may be.

One of the most annoying things about *True Love* and other predominantly or exclusively girl/girl pictures is the apparent intrinsic anathema to words like "lesbian" and "dyke." "But you're gay," characters keep saying to Dare. Or worse: "You're homosexual." The effect is to make things seem very artificial indeed. But most inauthentic of all is the sex. Although the prize-winning scene between Dare and West gets quite heated at points (at the beginning, for example, before they even

Femme Productions' Candida Royale defined porn's "feminist sensibility."



**If porn can be called
offensive, it is
because its power
structures are
white, male and
heterosexual. Such
power structures
should be the issue
of debate—not porn
itself.**



Rhonda Jo Petty (l.) and Sharon Kane in *Femme* (Femme Productions)

have their clothes off), ultimately it is filmed like any other mainstream porn sex scene, giving it that "mechanical" feel Candida Royalle talked about. Long pink shots fragment their bodies, which, when shown in full shot, seem restricted by the conventions of mainstream porn body-language. On all fours, with asses high in the air, it is remarkable how difficult it can be to distinguish one female porn star from another (tan lines and tattoos take on added significance). The repeated gesture of pulling long hair to one side so that it doesn't obstruct our view further localizes the action. This is sex about body parts, not about bodies. So even a movie like the original *Where the Boys Aren't*—quite a good story about making a porn film, including a scene in which (again) Dare and West have to convince a male script-writer (who stays clothed) that girl/girl scenes aren't "stupid" because women do indeed do this in real life—doesn't really get you (or me, anyway) off.

Whether Dare considers these films lesbian or not, she clearly has an idea of how a lesbian film she produced would be different. Not surprisingly, it would be "more realistic," she says. "I would make it less froufrou. In the movies all the girls are so pouffed out with makeup and hair spray....I would throw a few dykes in there, more masculine women....Not so much froufrou and not the 'Oh fuck me! Oh push your fingers in! Ooh! Ooh! Ooh!' More realistic lovemaking."

Authenticity can create obstacles, though. Cris Cassidy explains that *Hay Fever*, the first feature-length film by and for lesbians, is "a little bit too real" for mainstream distributors. "The women aren't the polished porn stars with perfect bodies and perfect teeth and perfect whatever," she explains. "They're women...a whole spectrum of women." Like Royalle, Kinney and Sundahl, Cassidy rejects mainstream porn's politics of the body. Kinney notes that the majority of their audience "appreciates the way we portray lesbian sexuality [and] identify with it more than with what they see from the mainstream. Just in the way the women look: They're not all stunning—they look like real people." And Royalle comments that "in the porn world, women are really into getting breast jobs, nose jobs and braces on their teeth, and liposuction, and hair bleached blonde and frizzed out—the big hair look—and the fake enamel nails. It's disgusting. I hate it."

The interest in "realism" that these women share is telling in light of the pornography debates of the last 20 years, where mainstream porn has been seen as all too "real." Anti-porn feminists had a significant effect on the movement when they made a simple assertion: Pornography equals action. And more specifically, pornography equals violent acts against women.

With such an equation, "pornography" becomes some monolithic category of representation. It assumes that men read and view porn *literally*, with no awareness of the relation between what they are watching and the effects it produces, namely, fantasy and, if it's "successful" porn, orgasm.

To reduce all pornography, as such an equation does, to sexually explicit images that subordinate women and then to see such images as the cause of continued violence against women is to discount other all-too-real instances of oppression against us. If porn can be called offensive, ultimately this may be so only

because, like most everything else in the United States, its power structure is predominantly white, male and heterosexual. Such power structures should be the issue of debate—not porn itself.

And they are, in the work of women like Kinney, Sundahl, Cassidy

and Royale. These women's active entry into the production side of the industry poses, consciously or not, a challenge to its already established hierarchies. Any move to outlaw porn or to restrict its production is a move to keep the straight white boys in charge. At a point where it is finally being recognized that female sexuality not only exists, but exists apart from male sexuality, any such move would be one to re-contain that sexuality rather than to bring it out further into public and popular life—where it is apt to do what? Upset the present structures of power, perhaps.

Surprisingly, it is not as difficult as you may think for a woman to produce her own films. This could be because, as Royale notes, the people in the mainstream industry are not "politically aware. I think what they're doing is political in the sense that it's very anarchistic, and I think that's why it's so threatening to the establishment; they're doing something that's so frowned upon. But I think that in and of themselves, most of them don't have any political sense." None of these women has the sense that men in the business pose any real obstacle to their own entry into it. Any problems that occur do so at the distribution level. Cassidy notes the need to sell to men Tigress' "by and for lesbians" videos: "We need the straight market so we can keep doing this for lesbians. If we did not have the straight market, we would fold."

But although men present no explicit obstacle to women wanting to make porn films, the greatest obstacle for women is, in fact, a matter of gender: Women simply don't have as much money.

It is perhaps a reflection on the lesbian market that Fatale and Tigress have the greatest financial worries. At Femme Productions, Royale explains that although they spend so much, "the thing that saves us is that the work is so unique that it has an eternal shelf life—the very first movie that I ever did, *Femme*, sells as much as the last movie I put out." It's difficult not to conclude that the success of Femme Productions is partly due to the fact that it produces straight films; videos by Fatale and Tigress are equally "unique." Women are the most rapidly increasing market of pornographic videos, and surely a significant percentage of those women must be lesbian. But clearly, most of them aren't watching lesbian-produced videos.

Kinney and Sundahl are adamant that a lesbian market exists but concede that it is not always easy to locate. "There's this small group of women starting to make erotica for themselves," Sundahl says. "We have to create the market—the market isn't there ready to receive our materials. And that's because of a double standard; it has not been OK for women to be sexual." Kinney points out further problems: "We are dealing with people's attitudes, with a very difficult market to reach, a lot of opposition within the very place where we put ourselves. For example, the women's bookstores where we prefer to put [*On Our Backs*] out. It's like we went right into the mouth of the fire, right into the place where they're saying that pornography is bad, bad, bad."

The divisiveness that pornography can create is perhaps more intense in specifically lesbian communities. Dykes have been not only marginalized by women's communities but pressured by what Sundahl calls "the old p.c. politics" to always do what is right. Such pressure has produced much debate about, and low tolerance of, not only

Top: A scene from *Three Daughters* (Femme Productions), Royale's first film without "pink shots"

Bottom: Fatale Video's Debi Stendahl aka Fanny Fatale



Dykes have often found it difficult to admit to themselves—never mind to potential lovers—that they would like to use a dildo, be tied up or watch porn videos.



An enthusiastic dyke dams it up in *Clips* (Fatale Video).

pornography but things like S/M. As a result, dykes have often found it difficult to admit to themselves—never mind to potential lovers—that they would like to use a dildo, be tied up or watch porn videos. Dyke relationships are supposed to be free of such patriarchal and (worse) heterosexual desires. This is partly grounded in what was a virtual fear of power on the part of women, of reinforcing the same old hierarchies that have so oppressed us. Brought into the bedroom, such fear confuses a desire for sexual power with a desire for oppressive structures of power, structures which have controlled our desires to the extent that, even when alone in our bedrooms, we will suppress them.

"Women are very, very fearful about sex," Cassidy says. "And fear creates animosity. We get so much flack." Barbara Dare asserts that she is treated mostly with coldness by other dykes, once they learn what she does for a living. "Women are more private," she explains, and less willing to bring their sexuality into public space.

Lesbian porn challenges these divisions as it creates new spaces for our sexuality. A movie like Fatale Video's first, *Private Pleasures*, for example, explicitly identifies lesbian sexuality as "private" even as it brings it into our living rooms. This is played with further by the setup of the film: A woman turns on her TV to scenes of lesbian sex and begins masturbating. Through cross-cutting we watch both the images on her TV and the woman getting off on them. Our position, in our own "private" living rooms watching the video, becomes analogous to hers, except that hers, through the video, has been made public. In a similar move, Tigress Video's first production, *Erotic in Nature*, brings lesbian sexuality literally outdoors, into the open, away from the closed space of the bedroom. In their second feature, *Hay Fever*, they further literalize the move by bringing the bedroom itself—in the form of a large brass bed to which Nina Hartley is tied—outside. And by the end of the film, Hartley's character, Louise, is freed from these (literal) ties and restored to the privacy of her bedroom by none other than lesbian love.

The problem, if it can be called that, with the lesbian market is a circular one. There may not be much of a market, but if there isn't, it could very well be due to the fact that until recently, there wasn't a product. Lesbians into porn learned long ago to get off on straight porn or gay male porn. It follows that if lesbian porn is being produced now, it must be because there is a market. In fact, more women are watching porn than ever before, and some of them must be lesbians. And as Sundahl points out, "What's really helped women's erotic literacy, if you can so call it, is the home-video movement. Women can buy X-rated videos and take them home and watch them in the privacy of their own homes." But again, although this has been a significant factor in the increase of women watching videos, it is not clear that it has significantly affected the number of lesbians watching *specifically* lesbian videos. As Kinney pointed out, for a lesbian to buy, rent or request a lesbian video is to publicly identify herself as a lesbian, which may well be a problem if you're in the adult section at your local (straight-owned) video store.

Questions of lesbian identity are at issue with the makers of these movies as well. Royale, for example, will not make specifically lesbian films: "I feel that what makes my movies work is that that they're from my own life experience; I feel that the best art we make comes from what we have experienced. Because I'm heterosexual, basically, I feel that that is really where I have

the most to share....And that's why those stupid girl/girl scenes in male-made porn movies are so horrendous—because they're not true, they're fake." Like Royalle, Kinney understands that "women have a right to control their erotic materials and to create their own." As lesbians doing just that, Kinney and Sundahl at Fatale, and Cassidy and her partner, Lee Rothermund, at Tigress, have established a solid and eclectic foundation from which to build.

The X-rated lesbian titles they have produced share with Royalle's movies certain departures from mainstream porn. Fewer pink shots, greater attention to foreplay, emphasis on whole bodies and on mutual pleasure—all of this is abundantly evident. They go beyond Royalle's productions in their rejection of body-culture standards in general, not just those of mainstream porn. And they go beyond any other girl/girl porn in their commitment to representing the diversity of lesbian experience and identity. Having produced one video per year since they were founded, Sundahl maintains that they could easily do ten times that number "and not satisfy the need. We just scratch the surface with what we can put in the videos. We haven't even begun." Cassidy also claims that she has far more ideas than she has the money to realize. Because they have had to learn the technical side of their work hands-on, they have only recently been able to devote as much time to the setup of actual scenes and stories as they would like.

Although both companies make movies by and for lesbians, they are informed by very different lesbian sensibilities. Unlike Cassidy (and Royalle as well), Kinney and Sundahl have no problem with calling their movies pornography; "It's like being called a 'dyke,'" Sundahl explains. "It's reclaiming the word." Rather than a rejection of, and separation from, the mainstream, such a comment implies an interest in redefining and reshaping it to include lesbian—rather than "girl/girl"—sexuality; it is a move out of the margins and into the mainstream.

At the same time, Kinney and Sundahl are interested in more marginalized expressions of lesbian sexuality. (They are also much more committed to casting women of color in their movies. Overall, though, these videos are very white.) Where Tiger Rose's emphasis is primarily on vanilla sex, Fatale explores more radical things like role-playing, domination, bondage, butch-femme aesthetics and play involving (often strapped-on) dildoes. Tigress movies have little of that. More important to their films (and an indication of their different sensibility) are stronger narratives (Cassidy points out that *Hay Fever* is only 40-percent explicit sex) and, notably, music. Working with some 12 women musicians, Tigress productions include original soundtracks, written to match the images.

Whatever their emphasis, though, all of these lesbian-produced videos are extraordinary in their attempts to represent some of what hadn't been represented previously. For the most part, they succeed. If anything, they are sometimes *too* "real" (the kind of sex you already have is not always the best fantasy material). Cassidy notes that "straight porn is created by straight men and acted by straight women, and you can really see the difference. What I want to do is show what women are together, to show the difference." Although it is not always easy to articulate exactly what the "difference" is, you know it, as Judge Potter put it, when you see it. ▼

Bottom: Fatale Video's Nan Kinney



Sizzling Sapphic Cinema: A SAMPLING

Only three known lesbian-owned and -run companies produce lesbian adult movies: Fatale Video, which has its own distribution company, Tigress Video and Lavender Blue, both of which are distributed by Tiger Rose.

Technically, all of the films could be improved, with editing a serious problem and sound also a great difficulty. Unlike mainstream porn, the dialogue in these films often seems comfortably improvised, but sound quality can ruin any effect. Movies from Tiger Rose are of considerably better quality—in terms of cinematography and sound—than those from Fatale, though Fatale's latest, *Hungry Hearts*, is something of a breakthrough for them and their future productions promise to be of similar quality.

Another consistent problem is time restriction (usually determined by financial considerations). Too often, a video will simply end while things are still going on, leaving the viewer to fantasize more actively or lose it, both of which can be frustrating.

There is virtually no safer sex in lesbian porn. Although the companies do *advocate* safer sex, there are no representations of it, except for one of the segments from Fatale's *Clips*.

Also not prevalent are women of color. (Lesbianism is hardly unique to white women, though you may think otherwise based on the evidence of some of these films.)

Despite these very real problems, we can still ask, Are these movies hot?

Below is a sampling of flicks to give an idea of what's beating out there:

Private Pleasures. Fatale Video, with Caerage and Teri. 30 minutes. 1985.

Mariko comes home and turns on the TV to a penthouse scene with Caerage and Teri. They get it on with each other, and she watches and gets off by herself (and there *you* are, watching her watching them and getting it on...). Caerage and Teri are the only people who fistfuck in any of these flicks. And they are quite amazing at it: At one point, with Caerage's fist inside of her, Teri does a 180-degree turn more gracefully than you ever imagined. There's also some play with a dildo and with food. Caerage, playing butch top, never takes off her clothes.

Shadows. Fatale Video, with Caerage and Teri. 30 minutes. 1985.

Note the S/M play with Caerage as butch bottom. The action here looks more promising than it turns out to be; the scene is actually quite tame. There's some tying up, some whipping, more fisting with Teri hanging in a leather sling. But neither woman looks especially comfortable in front of the camera (though they were all right in *Private Pleasures*), making it difficult to be a voyeur. The most poorly filmed of Fatale's movies, the dialogue is almost impossible to hear.

Where There's Smoke. Lavender Blue, starring Cris Cassidy and Lee Rothermund. 33 minutes. 1986.

Landlord Rothermund stops by new tenant Cassidy's place to see how she's getting on: "I can tell you're going to be a good landlord"—in more ways than one.

The establishing narrative here takes about three minutes to get the women onto the floor and out of their clothes. You can pretend that the bad acting is just the women's nervousness as the sexual tension builds. The sex is vanilla all the way. There is some good teasing (we *see* Rothermund's hand playing around Cassidy's cunt while we *hear* Cassidy begging her to go inside her—Rothermund doesn't for some time).

Erotic in Nature. Tigress Video, starring Cris Cassidy and Kit Marseilles. 30 minutes. 1988.

Tigress' first video has enjoyed considerable popularity (it seems to be the one most of my friends have seen). As you may intuit from the title, *Erotic* is filmed entirely outdoors. It doesn't include encounters *with* nature, however—there are no beds or leaves or waterfalls. There is some fun masturbatory play by Cassidy, aided by a hose and a controversial dildo ("People were just freaked out that I put it in my mouth," Cassidy says. "But you know, I had to put it in my cunt, and my mouth was wet, so...."). The scene is cross-cut with Marseilles showering (on her return from chopping wood) and admiring herself in her mirror. Preparatory to their scenes together on an outdoor bed, there is some butch-femme posing with voice-overs that seem a bit out of place ("It wasn't until I met Cris..."). Their sex, again, is vanilla; no dildoes or other toys, no slapping, no dirty talk.

Clips. Fatale Video, with Fanny Fatale. 30 minutes. 1988.

Three ten-minute episodes with catchy titles. The first, "In Which Greta Meets Jupiter IV," has the only serious anal action in any of the films. Greta wears a mask reminiscent of O's owl visage, while she fucks her ass with a dildo. Before all you anal aficionados get too excited, you should know that some computerized play with the film ("We saw the technology, and we wanted to use it," Sundahl explains) results in an artsy, dreamlike look that obscures a lot of the action.

The second segment has some playful bondage and scarf play. This segment also includes the only safer sex in any of these films. Unfortunately, the scene with a dental dam begins quite late and is interrupted by the end of the episode, never getting quite hot enough to be convincing that safer sex is fun.

The third episode of *Clips*, "In Which Fanny Liquidates Kelly's Stocks," has Fanny masturbating with a dildo while Kelly reads the business section of the paper. This clip is by now quite famous for Fanny's ejaculation scene, which, as they say, must be seen to be believed. There is also some fucking with Kelly's strapped-on dildo.



**Pepper and Reeva in
Hungry Hearts (Fatale
Video)**

Fantasy Dancer. Lavender Blue, with Nicole Ashley and Alex Greco. 33 minutes. 1988.

Greco's fiancé takes her to a strip joint where Ashley is performing. As Ashley (the only Black woman in any of these films) dances, Greco gets turned on and fantasizes joining her on stage. The dancing becomes a kind of foreplay as it turns into more serious stuff, which, by the end, leaves Greco less than interested in her fiancé.

Hungry Hearts. Fatale Video, with Pepper and Reeva. 30 minutes. 1989.

Hungry Hearts is the latest in Fatale's X-rated line and, as such, is a good sign of things to come. It is not the sex or story that is so improved here—it's the look of the film. Sharper images and better lighting give it a more professional appearance.

Pepper and Reeva are both very femme, with contrasting dark and light hair and skin colors. The film includes some dancing (they both appear in *BurLEZk II*, one of two R-rated lesbian striptease movies from Fatale), some food play, a bath scene and fucking with a dildo. The music is all right and doesn't obscure the dialogue.

Hay Fever. Tigress Video, with Nina Hartley, Ethyl Supreme, Jezebel Tartini, Kay Figa. 110 minutes. 1989.

This is the first full-length lesbian-produced lesbian video. Billed "An Erotic Cowgirl Comedy," the story is not very well worked out and tries to fit too much in. At the center of it all is the main romance between Louise (Hartley), who is tied down to a bed in the middle of the woods, and Mary (Supreme), who discovers her there and becomes her lover. Whatever the rest of the film may be, these scenes make it worth watching (I confess that I have a thing for Nina Hartley).

Both women are comfortable in front of the camera and seem to really enjoy their scenes together. And though their relationship could be read as an anti-bondage one—Mary's love eventually "frees" Louise of her bonds—the fact is, Louise is tied down and her vulnerability is a turn-on.

The film has its own original soundtrack, which is quite fun in parts. The overall emphasis is on comedy, and though many of the women seem, at best, awkward in their roles, they all seem to be enjoying themselves. But with a supporting cast of over 30 dykes, it is disappointing to see no woman of color in the movie.

The films mentioned in this article are available through different channels. The straight films, including *Candida Royale's* and *Barbara Dare's*, are easily available for rental at adult video stores. (Manhattan Video in midtown Manhattan, for example, has a good selection.) Fatale and Tiger Rose titles are all for sale at Eve's Garden, Oscar Wilde Memorial Bookshop and A Different Light Bookstore. (A Different Light also rents them for \$5 per day.) They are also available direct-mail from the addresses below. (In addition, Eve's Garden is thinking of beginning a once-per-month Friday-night video series, which will give people an opportunity to see these movies before making a purchase. Contact them for more information.)

Fatale Video
(and *On Our Backs* magazine)
526 Castro St.
San Francisco, CA 94114

Tiger Rose Distributing
P.O. Box 609
Cotati, CA 94928

Femme Distributing, Inc.
P.O. Box 208
New York, NY 10012

Barbara Dare
P.O. Box 11826
Marina Del Rey, CA 90295

—Monica Dorenkamp

Lookout.



Finally, someone has
corrected these
elitist posters.

—Sarah Schulman,
Kathryn Thomas

We wonder
what is
the sexual
orientation
of the
fashion
stylist for
the Neiman
Marcus
fall catalog.
—M.S.



OUT OF MY HANDS

Around this time every year, as the Annual Summer Fudge Competition draws to a close, I find myself saying, "Never again!" once again. Of course, because of the competition's great and growing popularity with the readers, management always finds some way to cajole me back into the adjudication. Last year, for example, I was exempted from having to attend the *OutWeek* Christmas party and thus spared that humiliating "challenge dance" between the arts and features departments. This year, I was given a new typewriter ribbon (which, I'm proud to say, fetched me four cigarettes and a stick of Juicy Fruit after some skillful haggling with the kids in purchasing). So, once more

I've spent the past weeks holed up in my office with only the ever-present window washer for company, while I've sorted through the sacks and sacks of entries that have been pouring in like lemmings. (You'd be astonished to learn of the vast number of entries that I've been forced to disqualify out of hand, simply because some contestants did not seem able to distinguish between summer fudge and winter fudge, no matter how frequently and explicitly I've outlined the difference right in this very space.) On the whole, it's been a pretty lonely business—like just about everything else in my life, God knows—and this afternoon I caught myself trying to strike up a conversation with the irises next to my telephone. (Don't be too quick to judge: They're remarkably sensitive to the sound of human voices and, after two weeks of exposure to my phone calls, display no apparent intention of wilting.) When I thought that I heard one of them yawning, however, I decided that perhaps I should take a little break and get a soft drink in the commissary, despite the significantly chilly treatment I've been receiving down there ever since my relocation to the 51st floor of the *OutWeek* building—not unlike my sophomore year at Sir Wilfrid Laurier High School.

I spotted the fashion writer, Violet, in the cramped little smoking section with a most attractive fellow who, I'm told, is one of the reviewers. They were engaged in a heated discussion that ended abruptly when I sat down at their table. I inquired what they were talking about so spiritedly, and the reviewer said, "*Miss Saigon*," while at the same time Violet said, "*The House of Worth*." Then we sat and smoked silently for several minutes. Realizing that I wasn't about to go away, Violet finally sighed with exasperation and showed me a memo forbidding the operation of betting pools or other games of chance on the mezzanine level. In a lowered voice, she explained that something big was going down. I asked what, and she said: "Not here, you idiot. If you're still in with us—and word has it that you've sold out for that fancy-pants office upstairs—there's



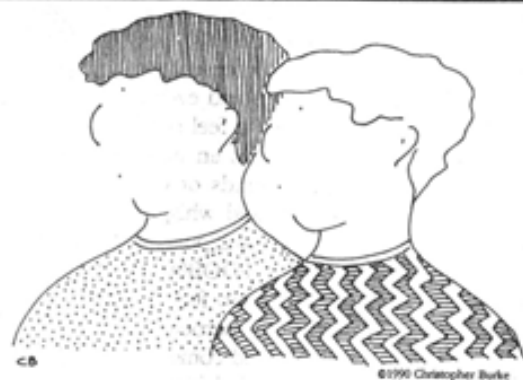
By Bradley Ball

a meeting tonight at the Center." I declared that I hadn't sold out to anyone for anything, but I couldn't attend the meeting, as I'd already promised to take my friends Alvin and Earl "Dining Out" at the new Korean restaurant, Windows to the Seoul. Violet sighed once more and told me to run along. Before I did, I could swear that the reviewer winked at me, but after my recent experience with that portrait of Kendall Morrison in my office, the whole world seems to be winking and blinking these days.

Upon returning to the 51st floor, I noticed that the window washer was nowhere in sight for the first time in weeks. Just as I was about to express my pleasure

with this development to the attentive irises, I noticed that all of the Annual Summer Fudge Competition entries had disappeared—all, that is, but the entry submitted by the alleged "aunt" of *OutWeek's* personnel liaison, Edelweiss, which was held securely in place on the middle of my desk with a tiny silver hatchet. I stepped out into the hallway in time to see somebody slip through the secret passage concealed behind a bas-relief frieze in the wall. Before I could give chase, though, the telephone summoned me back to the office. I answered, and a voice at the other end muttered, "*Aber etwas fehlt*," and hung up. The other line rang, and it was Alvin begging off from dinner, due to an emergency with their air-conditioning filter.

Freed of my obligation, I have decided to go to tonight's meeting at the Center and find out what is, as Violet says, going down. "Dining Out" will simply have to wait. ▼



THE MISSONI SWEATERS ONCE
AGAIN FAIL TO ATTRACT THE
ATTENTION OF THE DESIRED OBJECT

GOSSIP WATCH

I'll never forget when Kevin Sessums of *Vanity Fair* sent me a letter (which was printed in this column

back in May) seething with utterly exaggerated and silly vitriol—the kind of talk that one *always* regrets having blurted out. Let's see: I was "the new Roy Cohn." I was "pathological." I was subjecting readers to a "dissonance" chock-full of "inherent dangers." I was "rallying" people to my own "luridly reactionary lockstep." I had been "co-opted by our real enemies." I utilized "tantrum politics." I practiced "blood journalism." I engaged in "terrorism."

Oh, pool! Such drivell.

Sessums' letter was sent in defense of his dear, dear friend, David Geffen, of Geffen Records fame, whom I'd viciously attacked for: 1) signing the anti-gay heavy-metal freaks, Guns 'n' Roses; 2) not coming out against the band (or dropping them from his label) soon after there was an uproar over their homophobic lyrics; 3) calling Gay Men's Health Crisis "a bunch of assholes" when the organization decided it simply couldn't have Guns 'n' Roses be a part of an AIDS benefit for G.M.H.C. (Geffen's rationale at the time: "If you need a blood donor, and the only person who can give you a transfusion is Hitler, you take the blood.") Of course, inherent in my endless ranting was a constant demand of accountability from Geffen to his own community.

Sessums felt that my attacks on Geffen were, well, excessive, I suppose. He claimed that I, who asked for a telephone "Gossip Zap" of Mr. G. that week urging readers to lodge a complaint, had actually riled up many readers to the point where they were somehow made to contact Geffen's office "with threats of bombings and even death."

I guess that Sessums told me this so as to gain some sympathy from me for Geffen. Of course, I don't advocate that people make "threats of bombings and even death." But there is no fucking way that I'm going to feel sorry for some poor, little, picked-on billionaire who has an unlimited amount of people available to take these kinds of calls, while I have friends who are sick with AIDS, and while I and many other friends are routinely being beaten to a pulp on the streets, ALL DIRECTLY DUE TO THE HOMOPHOBIA THAT HIS BAND INSPIRES. I'm somehow supposed to feel for this self-loather who makes millions of dollars by perpetuating homophobia and queer-bashing? FUCK HIM! And come to think of it, how could one blame anyone who called him with such threats? Maybe the callers were all the gay men and lesbians who had their faces bludgeoned. Maybe they were all the people who'd lost friends to AIDS. MAYBE THEY WERE ALL THE DYKES AND FAGS WHO'VE BEEN DIRECT

VICTIMS OF GUNS 'N' ROSES' DEMENTED VALIDATION OF QUEER-HATRED TO STRAIGHT TEENAGE AMERICA!

Anyway, I bring all of this up now because Geffen seems to be heeding warnings and bowing to pressure. You may remember that back in early June, he'd suddenly had his p.r. people using words like "protest" with regard to Andrew Dice Clay. Having steadfastly and arrogantly stood by his homophobic products (like Guns 'n' Roses) in the past, Geffen—still stinging from our frenzied and contagious attacks—went out of his way to *disapprove* of Dice Clay, claiming that he *had to* distribute him because Geffen Records had a contract with Dice Clay's label, Def American, but that for the first time, Geffen took its name off the record in "protest."

Now, Geffen has gone much further—further than any other record company has gone—regarding a new band which would no doubt have had AIDS activists and feminists cutting off Geffen's balls, let alone making "threats of bombings and even death." As the enlightened and on-target *Daily News* music writer Jim Farber reported last Wednesday, Geffen last week dropped the offensive Houston-based rap band the Geto Boys from distribution just before their album's planned release.

"After a woman makes the dubious medical judgement that she has just given our hero AIDS," writes Farber about "Assassins," one of many offensive cuts on the record, "the guy responds by shooting her in the back and slicing her to pieces with a chain saw." It was this and more that Geffen felt he could not justify distributing—even without the Geffen name on the record (since the Geto Boys, like Dice Clay,

are on Def American.)

Geffen, according to Farber, then went on to publicize the company's good deed and also to carefully explain the difference between what they did and "censorship." Explains Farber: "The [press] release stated that the company vehemently opposes any government censorship or restriction of this or any other work. The folks at Geffen are on solid ground here. By not releasing the album and at the same time opposing outside restrictions, they stress an important and oft-overlooked distinction in the censorship debate; namely, that no one has a constitutional right to be released on a major record label. Receiving that treatment is a privilege....Perhaps labels are finally figuring out that censorship is something that comes mainly from government. Sensitivity is something available to us all."

But Farber doesn't let Geffen off the hook for a minute.

"Of course, Geffen has a perfect right to release either [the Geto

See GOSSIP on page 94

**David Geffen
seems to be
heeding
warnings and
bowing to
pressure.**

By Michelangelo Signorile

OUT ON THE TOWN WITH LIZ & SYDNEY

SYDNEY: I come back from vacation only to find that two startling new trends have taken the club scene by storm. The first and least disconcerting of the two: being "inned" at a club. Inning has nothing to do with baseball, it is more like a mini outlaw party or a party that happens *outside* the club. You see, the new place to be seen is not by the bar, but inside the ropes or chains (depending on the venue) in front of the night spot. The goal, just like an outlaw party, is to suck down as many drinks and dish as many people entering the club as is possible before the security staff and promoter ask you to move. The catch is, they don't throw you out—they show you *into* the club. Thus, you are inned. Test your status by timing the length of time you are permitted to stay outside—the longer you stay, the higher your rating.

The second trend is more of a public-service announcement. Since my return all of five days ago, I have been flooded by rumors about what has come to be known as the "Ecstasy controversy." Relax—before you think that I have anything to do with this, it seems that some people have been experiencing excessive hallucinogenic activity (which is excessive for Ecstasy) approximately two hours after ingesting the drug. It is widely speculated that the current crop of Ecstasy is cut with mescaline and/or acid. People have complained that in addition to the unexpected "trip," the high lasts longer than expected—some lasting as long as two days! Our advice: Ask if there is mescaline in the capsule when you buy it, find a buddy and, if you are taking multiple hits, allow at least two hours to check for hallucinations. Don't be alone, and don't be alarmed, you'll come down—eventually.

Michael Alig, New York's answer to Ripley's *Believe It or Not!* debuted his new Wednesday party, Disco 2000, at Limelight. A weekly theme party, the first installment was Disco Circus: The World of Human Oddities. The fest featured the PETA activist's nightmare—monkeys in tiny cages—and the Drug Enforcement Agency's nightmare—the human drug child (James



MICHAEL ALIG—at Disco 2000

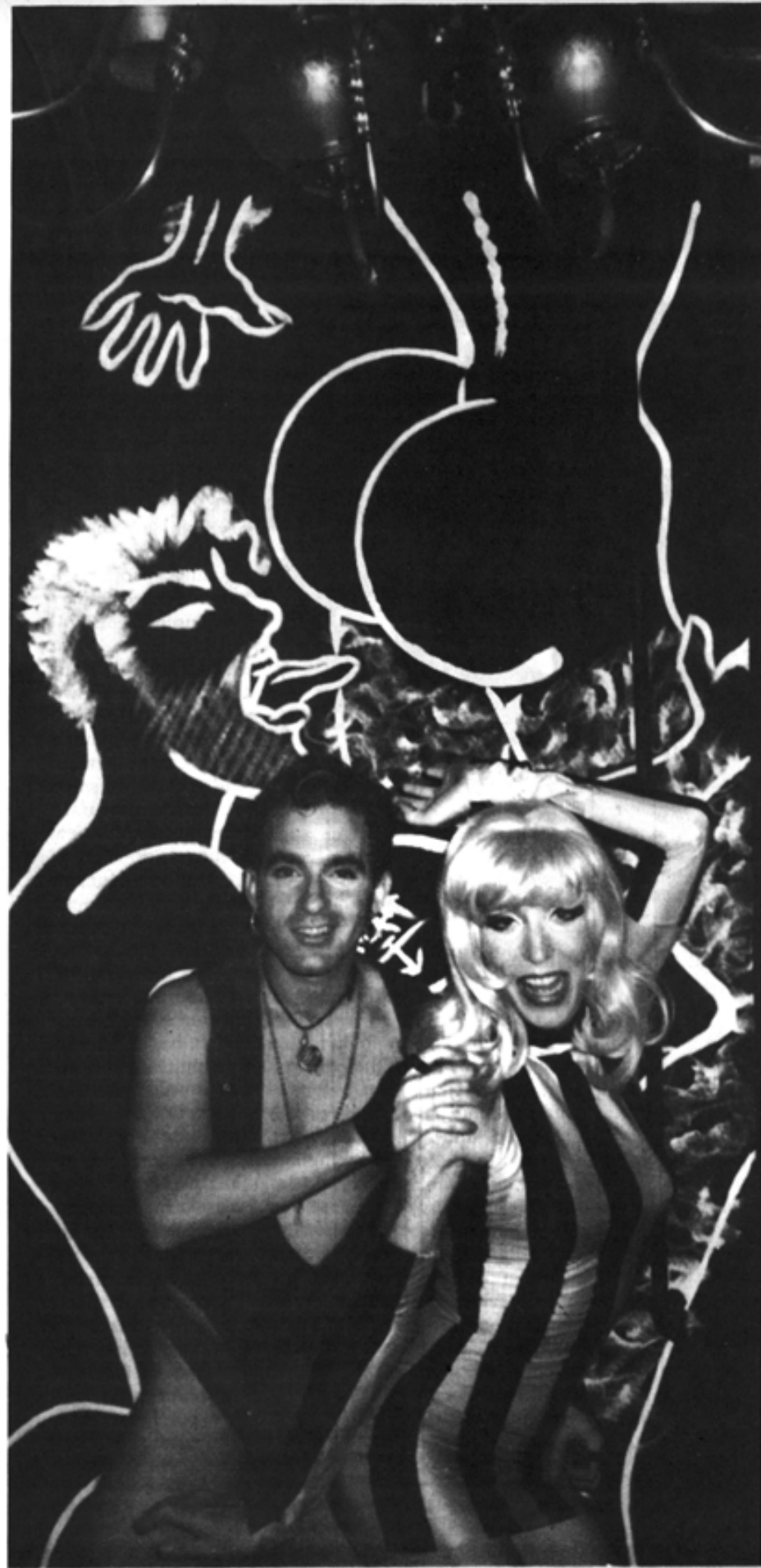
the VIP room was crammed with club "luminaries" like the "original" girl-of-the-minute, **Dianne Brill**, most of the crowd filling the church-of-the-poisoned-mind was so young that they were more likely to call the Covenant House Nine Line than the Tool Line.

Liz: Sod-O-Mee also opened last Wednesday at Spo-Dee-O-Dee with much sweat and heat. A club that few queers had seen the inside of until now, it has a bordello decor of red velvet and mirrors that self-declared "brainstormer" **Albert Crudo** hopes will foster a "hangout" atmosphere. The crowd is very clearly "h/s/b" (hot/ sweaty/boy), some of whom are featured performers direct from Show World, wearing Crudo's elegant but very revealing jockstraps. While the crowd inside danced, many people outside were less disturbed by the artificially induced door scene than by the doorman, known only as the "Churchwoman," a white man who was passing time by haranguing patrons while sporting blackface and drag. One hopes that the Churchwoman will be made to see the light before the next bout of Sod-O-Mee.

Meat has started at the hottest queer space on Fridays, Barroom 432 (it alternates with the Clit Club, but many of those involved are the same for both parties). Continuing the same policy as its sister night (one gender predominates, but all are welcome), it works overtime and is helping to define a place where you truly can take your friends of differing genders and not feel you've condemned them to a night of angst. **Aldo Hernandez** is the dee-



By Liz Tracey & Sydney Pokorny



jay for both parties and keeps men and women shirtless and happy. Downstairs, the former meat locker is the most temperate place in the club (this will change with winter), and you can hear yourself speak. Mind you, if you're easily distracted by porn films, you may want to face a wall.

No matter which party, it's cruisy without being unfriendly, and **Lindsay**, one of the women dancers, is so breathtakingly beautiful I have seen girls go

*It is widely
speculated that
the current crop
of Extasy is cut
with mescaline
and/or acid.*

slack-jawed at the sight of her.

We received a press release hot off the Pyramid Bar from Channel 69. This Wednesday's invited guests to "Bunny's Tip-A-Thon" (tipping optional) will be:

- **Brooke Shields** and her mother, Teri
- **Charles Nelson Reilly** (the downstairs is named for him)
- **Bart Simpson** (Host Linda's nephew)
- **Whitney Houston**, who will premiere her new video (as recently seen on *Bloopers, Bleeps and Blunders*)
- **Marsha Warfield**, **Luther Vandross**, **Cloris Leachman**, **Jaye P. Morgan**, **Sue Simmons**, **Tracy Chapman** and special guest, **John Waters**, with *CryBaby* outtakes.

**ALBERT CRUDO AND
LAHOMA VAN ZANDT**—at *Sod-O-Mee*

THE ARTS



TIME TO LEAVE HOME—Michael Waite musses a sibling.

Are We Having Fun Yet?

FUN DOWN THERE. Written by Roger Stigliano and Michael Waite.
Produced and directed by Stigliano. Frameline.

by Bruce C. Steele

Bring along a healthy sense of irony to *Fun Down There*, or you may be at a loss to understand why the film is worth sitting through. Start with the title: "Down there" refers to New York City, as viewed from the profound distance of an upstate farm community. Buddy Fields, the blankly naive young protagonist, leaves his parents' lakeside hermitage to come down and hang out in the East Village. Of course, as demonstrated by the unerotic opening shot of Buddy masturbating, "down there" is also meant anatomically.

The amount of "fun" to be had in either place is debatable. Upstate and downtown, people seem quite content with the mundane doings of their limit-

ed worlds. Viewers, however, may find the absence of any articulated conflict, passion or melodrama somewhat oppressive. Surely the filmmaker is nudging us in the ribs with that title. Are we having fun yet?

For better or worse, Roger Stigliano's work is the gay counterpart to Jim Jarmusch's. *Fun Down There* (first seen at the 1989 New Festival) is another haphazard journey to nowhere in particular; Buddy's homosexuality provides the alienation and (minimal) provocation that oddball Europeans usually bring to Jarmusch's movies. Both filmmakers rely on extended long shots that emphasize the oppressiveness of real time and real distance, muting any emotions or motivations. (It's also an aesthetic of poverty:

Single-shot scenes and a minimal soundtrack helped keep Stigliano's budget under \$40,000.) The result is a chronicle of infrequently interrupted inaction, buoyed only by the good humor of the characters and the director.

Michael Waite—Stigliano's co-writer and, at last report, his lover of eight years—plays twentysomething Buddy,

who comes to New York City just so that people will leave him alone about his sexual preference. His first encounter with a man reduces him to tears; thereafter, he's incessantly cheerful. His trick (Nickolas Nagurney) introduces him to a group of friends who casually absorb him. Sex—depicted frankly and unsentimentally—quickly becomes just another way to fill the hours: Shall we go to a movie or fuck? The offer isn't much more enticing than Buddy's dishwashing job in the restaurant where most of his new friends work.

Buddy doesn't find happiness so much as he settles into a lack of aggravation.

Upstate, he didn't mind shoveling shit for three years—he was simply irked by his family's interference with his sex life. In the East Village, he finds a new kind of drab isolation, but he now shares it with some amiable gay men and straight women as lost and oblivious as he is. Like Buddy's K-mart-shopping kin, these Villagers have no political consciousnesses, no real hopes of professional achievement, no intense convictions or attachments and, apparently, little contact with the world beyond their loose-knit community. Stigliano seems to admire their simplicity at the same time that he makes fun of their petty aspirations and obsessions. The very dry humor is often condescending, although never cruel.

Fun Down There covers only one week's events, but Stigliano's clinical observations soon establish a rhythm of

existence that implies an endless continuity. Lengthy shots of dreary interiors and long, silent montages of dingy urban landscapes define Buddy's grave new world. Still, the movie does allow its characters their contendedness, and they even have small moments of triumph: a brief yet haunting embodiment of Edith Piaf by the bartender (Paul Saindon) at a party, a hilarious impression of Ruth Gordon as Blanche Du Bois performed by a bitchy cook (Kevin Ochs) and an awkward, stolen kiss planted on Buddy's lips by a waiter (Martin Goldin).

Unfortunately, the film's matter-of-

fact depiction of gay sexuality is at cross-purposes with Stigliano's pro-gay agenda. His blunt approach avoids mainstream sensationalism, but his complete rejection of romance reduces sex acts to the merely mechanical. Whether because of the unreflective script or the unpolished cast, the characters don't seem to have relationships—they barely make contact with one another. The message seems to be that wherever you drop down a dull person, he'll gravitate to an equally dull existence, although he may be the happier for it. The irony is, Buddy doesn't notice the sameness of his life. ▼

Marlene" (compare Flaubert's "Madame Bovary, c'est moi"). Yet films like *Blonde Venus* qualify von Sternberg more as a cinematic transvestite than transsexual. He enjoys wearing Dietrich's image rather than allowing the woman's own sexuality to explode on screen. George Cukor, while more sympathetic to the female plight in films like *Camille*, offers no critique of the patriarchal positioning of women. Closeted directors frequently employ women to mask and deflect male homosexual relations.

But cinematic transsexuality is the domain of only a few, where *mise-en-scène* paves the way to *mise-en-femme*. Ingmar Bergman projects himself as two women in *Persona* and Robert Altman as three in *Three Women*, both directors psychologically deploying their female doubles in tragic, dream-like worlds. (In a more violent eclipse of maleness, Altman and Fassbinder project themselves as *actual* transsexuals in their respective films, *Come Back to the Five-and-Dime*, *Jimmy Dean*, *Jimmy Dean* and *In a Year of 13 Moons*). Perhaps the greatest literary example of

Identification As a Woman

RED DESERT. Directed by Michelangelo Antonioni. The Public Theater. 425 Lafayette St. (212) 598-7150. Aug. 31–Sept. 13.

by Robert Hilforty

In *Red Desert*, Michelangelo Antonioni's first color, and most highly formalized, film (originally released in 1964, but soon to be featured at the Public in a new 35-mm print struck from the negative), the camera consistently transforms the ugly wasteland of industrial Ravenna into the beautifully abstract landscape inside the head of the heroine, Giuliana (Monica Vitti). That Antonioni's camera is so intensely identified with a woman whose disorienting vision lays bare a tragic world of human incommunicability bespeaks the filmmaker's empathic power, his ability to represent one woman's experience—indeed, his ability to become a woman himself.

Antonioni's camera is an instrument of his own transsexuality. As Pasolini wrote, "Antonioni has finally succeeded in representing the world seen through his own eyes because he has substituted, wholly, the worldview of a sick woman for his own vision, which is delirious with aestheticism: a substitution justified by the possible analogy of the two visions." This is testimony to Antonioni's remarkable self-port-

trait so poignantly and convincingly rendered as "a woman on the verge of a nervous breakdown."

There have been other directors whose female characters have defined the peculiar power and quality of their art, a phenomenon that springs from the male director's identification with, not voyeuristic relationship to, the female persona(e) through which and about which his film revolves. (Of course, not all such sympathetic female representations are free from residual sexist impurities, mediated as they are by the male gaze.)

Josef von Sternberg's alter ego was Marlene Dietrich: "In my films, Marlene is not Marlene...I am

TOO BEAUTIFUL FOR YOU—Monica Vitti as Giuliana



FILM

this symbolic gender switch is the final monologue of *Ulysses*, where the narrative voice—*first person* and *female*—displaces the male voice that has preceded: James Joyce is Molly Bloom.

Antonioni is Giuliana, a character whose discontent with civilization is pitched so high that at one point she complains that her hair hurts. She cannot make sense of the world. Everything seems new, odd and frightening—as if she has landed in a strange country and found herself the wife of a man who does not know her. Ugo, Giuliana's husband, is more interested in his male-operated factory than in his wife's muffled plea for human communion.

His friend Corrado (Richard Harris), another industrialist, is drawn to Giuliana. He visits her empty shop—Giuliana does not yet know what she wants to sell—and takes her on a day trip to Ferrar (Antonioni's birthplace). Giuliana, rarely at ease, feels comfortable enough to tell him that she once attempted suicide. What brings these two together is their mutual appetite for escape.

This idea of escape structures *Red Desert's* formal elements, which are as controlled as the parameters of a finely wrought 12-tone musical composition. Color, form, framing, sound and editing are harmonized in Antonioni/Giuliana's vision of the world. Antonioni was, in fact, so neurotically precise about his use of color—he left nothing to chance and had a paranoid distrust of film laboratories—that he had streets, lobbies, bedrooms and even part of a forest painted to insure the deeply considered color relationships on his canvas. Antonioni's intricate color scheme tells the story of Giuliana's emotion, while Antonioni's frequent use of a telephoto lens, both in and out of focus, to flatten space redeems the icy architecture and desolate milieu. The resultant compositions, in muted gray tones or harsh primaries, are abstract. Just as the colors are psychologically informed, so is this transformation of space, and if Giuliana longs to be part of the world from which she is alienated, the camera integrates her.

When Giuliana's young son pretends that he has lost all feeling in his legs so as not to go to kindergarten, Giuliana, telling him a story all her

own, spontaneously offers her deepest fantasy. What we see on screen is a complete inversion of what we have seen thus far: a naturalistic scene of blue water and pink sand shot in luscious depth of field. The space opens. Electronic sounds and factory noises, which previously dominated the soundtrack, are replaced by the sound of waves and a woman's voice singing a wordless song. The forms are no longer of pipes, steam and men, but of a bathing girl, waves and rocks. Calm

replaces anxiety through careful formal articulations. The release is sublime.

Red Desert is as excruciatingly raw emotionally as it is painstakingly rigorous formally. Antonioni has always been good at framing the tragedy of human solitude and has always had a flair for alienation. While *Red Desert* fits the bill, Giuliana's abstracted condition is especially moving in its explosive needs and desires. For a film so controlled, you feel the blood surging just beneath the surface. ▼

Biting Back

INDECENT MATERIALS by Manbites Dog Theater.

The Public Theater. 425 Lafayette St.

(212) 598-7150. Through Sept. 9.

by Otis Stuart

"Somebody said, 'Jesse, you are going to be condemned as a homophobic.' Let me say what I said yesterday. I am a Baptist."

—Sen. Jesse Helms, in *Manbites Dog's* *Indecent Materials*.

Passivity in the American performing arts, Sen. Jesse Helms reminds us daily, is gone with the wind. With an equally Southern flourish, the local debut of a visiting ensemble, the Manbites Dog Theater Company from Durham, N.C., brings the point down-home. The company bows in New York with its uniquely activist contribution to Helms' current reelection campaign: a work written by the company's openly gay directors that puts the hater on stage, hanging from his own words.

The two original pieces paired on the company's New York program are a shotgun wedding unlikely even by Mason-Dixon standards. *Indecent Materials* is based on Helms' recent congressional attacks on the N.E.A. and is performed by an actress and a dancer. The second work is extracted from Larry Kramer's *Reports From the Holocaust*. Its population includes 500 index cards carpeting the stage floor, one for each of the author's losses to AIDS. The only thing that keeps the eve-

ning from becoming Hatfield-and-McCoy time at the theater is that, as Manbites Dog won't let us forget, the casualties are real.

The juxtaposition of extremes makes the imagery of each piece all the more unsettling. *Indecent Materials* turns the tables on Helms' native theatricality; isolating the hyperbole pinpoints the hideousness. The play leaves the Helms caricature to his campaign and instead presents the evidence straight, with the N.E.A. as Helms' self-constructed battlefield. A series of 69 projections accompany the texts so that the alleged obscenity of a Mapplethorpe is partnered with the real thing: "The homosexuals are in a battle against American values. Their ultimate aim is to have the American people accept the proposition that their perverted 'lifestyle' is worthy of protection as are race, creed and religion. I do not buy that. I say to them, 'Bosh and nausea.'" Despite the whimsy of "Bosh and nausea," we see Helms as more than a joke, just as we see Kramer's frustration become a search for a living alternative in a world where, as he tells his lover, "There are three people in bed, and one of them is death."

According to Manbites Dog's founding co-directors, Jeff Storer and Ed Hunt, the company's existence in general and its current program in particular are both

THEATER

examples of those alternatives in action. The two founded the company three years ago, at the midpoint of their ongoing personal partnership: "Our intention from the top was to present alternatives to the kinds of theater generally available in the Triangle Area of Durham, Chapel Hill and Raleigh. We saw that there were certain types of theater just not being done. The technical focus is on cross-collaborative theater incorporating both the visual and the performing arts, but the idea was also to find original works examining social and political issues of our time.

"Our first season was put together knowing that we would be concluding the season with *The Normal Heart*. The local reaction was strong, and the production raised a strong public awareness about the issues involved. We did the play in conjunction with an art auction, and all profits from both were donated to the area's Lesbian and Gay Health Project as well as local AIDS services such as the AIDS Community Residence Association, a home for people with AIDS who cannot take care of themselves."

Appropriately enough, Manbites Dog has also had to take care of itself. The company started out with a small amount of support from the local arts council, the majority of which, Storer adds, "came in the form of advice." The company currently receives no government funding at all, although neither man sees the absence as a reaction to the content of the company's vehicles. "We didn't apply for any state funding," Hunt explains, "mostly because of the state's deficit problems. The local arts council, for example, has about \$8,000 to divide among 60 groups. But from the beginning, we have paid all of our artists involved per project, although no one—and us in particular—earns a living from the work or draws a full-time salary. It would be quite difficult for us to accept any N.E.A. funding anyway, given the document the N.E.A. currently requires people to sign and the kind of work that we do, which is certainly not increasing our chances of funding. The irony behind our trip to New York is the fact that we are still a company that is financially struggling—greatly. We'll proba-

bly have to have a bake sale when we get back."

The hard times haven't shaken the couple from their original course. To date, the company has included such works as *Hunting Cockroaches* by Polish playwright Janisz Glowacki, a portrait of two Polish immigrants struggling to survive in the lower depths of Manhattan, and *Night Songs, Street Songs*, an evening of 27 Kurt Weill songs performed by the denizens of, according to Storer, "a bar from hell in Berlin between the wars."

The current program began with the Kramer work, which was a year and a half in adaptation. The idea of pairing Kramer with Helms, as Storer explains, was not part of the original design: "We started out with the Kramer piece, and when it was done, we realized that the length—45 minutes—called for a companion piece. We started looking for something current. It took us forever to find Helms, and we decided not to do any caricature. Instead, the speeches are performed by a woman who is presented as a conservative woman senator with a strong constituency and a strong popular profile and not even a trace of a Southern accent. The emphasis is on what's being said.

"We started finding right away that there were all sorts of connections between the two. I think it could be said that both men are extremely articulate spokesmen. Both are very angry, and both are very frightened about preserving what they believe in. The pieces have definitely attracted atten-



DOGGIN' IT—Ed Hunt and Jeff Storer

tion around here and, we hope, have been getting people involved in the campaign. People don't realize what a strong gay and lesbian community we have down here, and we're hoping that this may have helped in the mobilization."

The New York program, Hunt concludes, also synthesizes the Manbites Dog take on both theater and the world: "Our intention is to create the kind of theater that will change people's lives and perceptions. When we saw *The Normal Heart* at the Public, we both left the theater as different people, and that's the kind of work we're trying to do down here, to work with topical material that will make our audiences different people at the end of the evening. The work should always be for and about the society we hope to serve." ▼

See a Penny, Pick It Up

BITCH! DYKE! FAGHAG! WHORE!

Written and performed by Penny Arcade. P.S. 122. 150 First Ave.
(212) 477-5288. Aug. 30–Sept. 2.

by Dale Peck

Four foci draw audience attention in Penny Arcade's new theater-arts piece: sound, stage, video monitors and, as with any production, the audience itself. The crowd at P.S. 122 last Saturday had a major dyke and fag contingent (at any rate, I was gay, my boyfriend was gay, the three friends I ran into were all lesbians and the woman across from me cheering at the women dancing onstage in G-strings was a pretty safe bet, too). And judging from its reaction—continued laughter throughout the piece, sustained applause at its end—the audience enjoyed *Bitch! Dyke! Fagbag! Whore!* more than I did.

In fact, I'm not sure how I feel about *Bitch! Dyke! Fagbag! Whore!* It seems that I should like it a lot. Here's a piece, after all, about censorship and the N.E.A.: Before the performance begins, we're offered literature about art censorship in America, and we're encouraged to contact our congressional reps; included with the program is a letter reprinted from *Theater Week* by Bina Sharif reminding us that censorship didn't start—nor will it end—with art by or about homosexuals. "The hoopla is about four white solo performance artists denied funding," writes Sharif, a Pakistani, before asserting that racism—not homophobia—"is the ultimate censorship." While I didn't agree with everything in Sharif's letter, I anticipated that Arcade's piece, addressing these issues, might challenge me to rethink my take on censorship.

I was wrong. *Bitch! Dyke! Fagbag! Whore!* failed not only to expand my views but even to address the issues raised in Bina Sharif's letter. Including the letter seemed, on one level, merely gratuitous, and on another, damning: The

PENNY FOR YOUR THOUGHTS

Performer Penny Arcade

presence of Arcade's, my own and most of the audience's white faces—lesbian and gay white faces—in that room, discussing censorship of homoerotic art, drove Sharif's point home. Arcade almost hit on it once. A character, a prostitute, asks where we, the defenders of Mapplethorpe, were when *Playboy* and *Penthouse* were being pulled from 7-Elevens. Confusing Mapplethorpe's work with porn is beside the point. Both cases involve censorship, but it was the gay white male artist—one of our own—for whom we fought. Still, the point isn't pushed, and coming as it does in the earlier, lighter part of the show, it's easily forgotten.

Perhaps I focus on the venue too much, but the piece is deliberately contextualized; video clips, audience plants and out-of-character dialogue remind us that we're an audience with a participatory, not passive, role. Dramatically, this provides some of the show's strongest moments, including my favorite: Arcade retelling an episode which actually happened, when a theater rep from an unnamed city offered to schedule her—if she would sleep with him. Arcade cuts onions while she talks, and suddenly she starts wildly cleaving the onions into bits, screaming, "I am so hurt! I am so fucking angry!" She presses onion bits into her face and sobs. When at last she looks up, she says, "He shit on me!" We think that she means the rep; in fact, she has stepped into character. Now she's playing a sex-worker talking about a man who had defecated on her. The parallel is

PERFORMANCE



wonderful, the technique brilliant—and an all-too-rare exception. Her deconstructive techniques tend to fail both intellectually and dramatically and come to seem like bits of postmodern fluff.

But I have to admit that what I considered fluff kept a packed house laughing for an hour and a half. And Arcade's characters are, I suppose, amicable enough. As the title indicates, they're all bitches, dykes, faghags and whores, who pass by in a "these-are-the-people-in-your-neighborhood" kind of way, doing the things they do. Each character eventually addresses repres-

sion of some kind—of women, of lesbians, of prostitutes—since repression, after all, is what censorship is all about. I just wish that Arcade's characters had spent less time discoursing about repression and more time talking about the way it affects—even kills—people. Too often, when the people onstage do get personal, they also get trite, and though Arcade herself is a talented actor, as a playwright, her characterization technique can be derivative or just plain bad.

Penny Arcade tells us what we already know and, by and large, what

we want to hear. I don't exclude myself from these categories, but I also don't go to performances for booster shots to my political morale. Booster shots don't change the status quo; you're not sick when you get them, so the fact that you don't get sick afterward means nothing. In the segment of *Bitch! Dyke! Fagbag! Whore!* that deals with AIDS, a faghag says that all she wants is for people to stop dying. But in order for that to happen, we need to challenge not just homophobia but also racism, sexism and classism—and we need treatments that work. ▼

Love and Affection

JOAN ARMATRADING. Beacon Theater. New York City. Aug. 14-15.
HEARTS AND FLOWERS. Joan Armatrading (A&M).

by Jim Fouratt

Joan Armatrading is one of the six female pop-music wonders of the modern world. Aretha, Bonnie, Tina, Joni and Etta are her soul mates, women who have survived artistically in spite of every obstacle the music industry puts in their path to make a lifelong career impossible: women who—in spite of every obstacle a patriarchal society makes manifest in their personal lives—have survived with dignity and personhood intact.

Since 1974, Joan Armatrading has produced 15 albums on the same major label (A&M). She has consistently built a following that seeks revelation and resonance in the identification with the life vision of this Black female artist.

Through intense personal observation and keen delineation of the emotional context of living in a material world, Joan Armatrading has contributed a unique vision to a generation of women who are doing it on their own. Her existence also speaks to those men who really care about women. Her complex persona—an intensely sheltered personal life combined with an almost surgical exposition of searing emotional conflict, be it passionate or desperate—has led to much speculation as to who Joan Armatrading really is. It has also garnered her a deeply committed and diverse audience of feeling folk who

identify with her. This is no small artistic feat.

Armatrading has managed to pocket the women's music community, while not being trapped in Holly Near-land. Like her soul sisters, her life exemplifies the

principle that you can be true to yourself and not compromise your vision, and that with hard work, commitment, courage and honesty you can be continually creative. All of the female voices of musical integrity who followed them through the door—Tracy, Annie, Toni, Anita, Suzanne and so on—are indebted to these women.

From the early days of writing with poet Pam Nestor during the acoustic and self-searching period of "Love and Affection" to

MUSIC



FOREVER SHOWING SOME EMOTION
Pop Wonder Joan Armatrading

the writing of the self-affirming "Me Myself and I" and "Willow" to last year's heart-scarred battlefield of *The Shouting Stage*, and her newest release *Hearts and Flowers*, Joan Armatrading has never abandoned the feminist principle of the personal as political.

Never an artist of trends (no Pet Shop Boys remixes here), Armatrading has matured both musically and emotionally as the years have moved from childhood frame of reference—as the fourth child of a Caribbean immigrant bus driver raised in industrial Birmingham, England—to a woman of the world—the adult world of love affairs gone bad, sexual obsession, infidelity, communication breakdown, self-empowerment and spiritual rebirth.

While her last album, *The Shouting Stage*, documented the terror of

relationships in postmodern romance, Armatrading's current release, *Hearts and Flowers*, is about the redemption, estimation and affirmation of the self—the heart-healing steps taken to lust and trust again. Bitter truths produce practical wisdom about how not to repeat the mistakes of the past and how to allow passion to take one through the scar tissue. Listening to "Can't Let Go," "Good Times" or "Someone's in the Garden" fills one with willingness to believe in the possibility of meaningful affection. "The Power of Dreams," "Hearts and Flowers" and "Free" are the endorsement of the self that only comes from a close look at one's own role in making reality.

Like the last four albums, Joan produced them in her own home studio with some of the most sensual-

sounding musicians around, including Mike Karn (formerly of the band Japan) on bass and Manu Katche, a drummer from Africa who has also played with Peter Gabriel.

Her live show, which has sold out for all 14 of her U.S. dates, had a looser, more jazz-synth sound than the new album. Joan herself was unusually warm, friendly and engaging, literally beaming in appreciation of the love-fest that embraced each and every song she sang.

A word of caution: Armatrading's songs work best at articulating buried feelings, so don't be surprised if it takes two or three listens to fall in love with her newest record. Just like anything that takes hard work to obtain, Armatrading pays you back in platinum insights. ▼

Lizzie Borden Gets the Ax

LIZZIE BORDEN: AN AMERICAN MUSICAL. Directed by Tim Maner. Ohio Theatre. 66 Wooster St. Aug. 18.

by Madam X and Anne Rubenstein

"What time is it?"

"I'll go ax father!"

Believe it or not, these were the final lines in Tim Maner's brave attempt to recast Lizzie Borden's story as a lesbian tale of resistance—and as a rock musical, no less. You remember Lizzie Borden, the woman in *fin-de-siècle* Massachusetts who killed her father and stepmother by braining them with an ax? Well, *Lizzie Borden*, the musical, hit its audience over the head with a sledgehammer.

The evening was organized by the Tiny Mythic Theatre Company, who say that they construct "works which juxtapose artistic, social, and political problems in America with problems presented in classic stories." That, presumably, explains why Maner, author and director of *Lizzie Borden: An American Musical* (the last of three short pieces presented that evening), thanked Shakespeare and Stephen King on the program.

After enduring the first part of this evening's triple bill, an hour of Ionesco and Pinter butchered by hapless director Bob Wiley, we needed to step out for a breath of fresh air. The sight of an actor sweating profusely was funny enough (wipe that forehead, blow

those lines), but we wished that they had spent a bit more money on fans in this lavish loft. Returning from our break, we found ourselves locked outside the theater, at which point we weighed our desire to eat dinner against reviewer's ethics, taking into account our sneaking suspicion that our editor assigned us to review this play because she hates us (maybe Bradley Ball is right). Ethics finally prevailed, mainly because Madam X was happy with

the prospect of a night away from the deafening, out-of-control decibels that she usually encounters when she is on assignment for *OutWeek*.

Upon finally entering the theater, we discovered that the only

remaining seats were located behind a pillar, leading Madam X to whine that she missed all the sex scenes. We also found that for the evening's rock-music finale, all the money skimmed on air

MUSIC



conditioning had been invested in a sound system of awesome power. What we lost in visual stimulation, we were to gain in auditory sensation. For *Madam X*, this was business as usual. For Anne, a bookish type, this was a real horror.

Tim Maner ambitiously set out to portray Lizzie Borden (Loren Kidd) as a dyke with two lovers (both played by Abigail Gampel). He uses lines borrowed directly from *Macbeth* ("Give me the dagger," as Lizzie clutches a blood-soaked ax) as well as from the actual transcript of the Borden trial. The author obviously went to a lot of trouble to establish a patina of historical authenticity, but the play was too short to allow for any in-depth analysis. The trial outcome was simply one example: Concision is no sin, but when the (invisible male) jury announced that Lizzie was innocent, it didn't make any sense. (*Madam X* exclaimed that she had to be guilty: After all, she wore tattered fishnet stockings).

Five minutes later, Borden resurfaced in the gay 1920s, presiding over a party involving same-sex couples, a very pink cake (symbol alert!) and a song that would not end ("The food is rich/The beds are soft...").

The score, written by Steven Cheslik-DeMeyer, was reminiscent of the atrocities committed by Paul Williams for Brian de Palma's *Phantom of Paradise*, causing Anne, ever cynical, to note that rock musicals were still a bad idea. What should have been a delicate balance between reconstruction and deconstruction ended up as the equivalent of a high school staging of *Jesus Christ Superstar*. Maner's well-intended politics were painfully obvious, especially to the kind of audience in attendance that night, who, one would think, could have handled a bit more meat to chew on. On the other hand, they generously laughed at the most tepid lines, so who's to say? Portraying Lizzie Borden as a leader of oppressed minorities could have been interesting, had the playwright shown more subtlety. As it was, the sight of a cast singing "Find liberation in the deed/Confront the ones who sow the seed/Of bigotry (like Jesse Helms)," while tossing about plastic champagne glasses, was painfully embarrassing.

We did admire the Lizzie Borden T-shirts sported by the quite attractive

stage crew. But we doubt that they'll send us one after this review. ▽

Drawn Out

Cartoonist Brad Parker strips down

by Jim Provenzano

Pluto boffing Mickey Mouse.

Punky surfers bartering blowjobs.

Bedroom windows haunted by obsessed gay werewolves.

Not your average one-liner bar cartoons. But this is not your average gay cartoonist. The illustrations of Ace Moor-

Mills once commented that Brad Parker is the only gay artist to look like his own comics.) But watching the fruits of the artist's childhood obsessions unfold on page after page of wacky and even mythic depictions of gay life gives one the illusion that this 29-year-old illustrator is, in the local vernacular, "way cool."

Parker has been drawing from a young age, finding "escapism from an unfavorable childhood. It was real poor. My parents were always fighting. We moved once every six months." Born in Omaha, Nebraska ("Omaha?" Parker mocks himself. "Oooh, that is bad."), He now calls it "a nice place to be from. I can't imagine what people do there now."

In high school, Parker developed into an award-winning art-room pro. His teachers acknowledged that he should pursue a career in art. "One teacher did say, 'Get a real job.' I think that was a gym coach."

Parker's art-room talents carried over for a few years at the University of Minnesota, where he received an academic scholarship. He later submitted illustrations to erotic magazines, published his strip *Captain Gay* in the *Gally Planet*—to some notoriety—and became more politically active, joining a gay- and lesbian-rights group. "This was when I was the gay activist—angry, a punk rocker. I hung

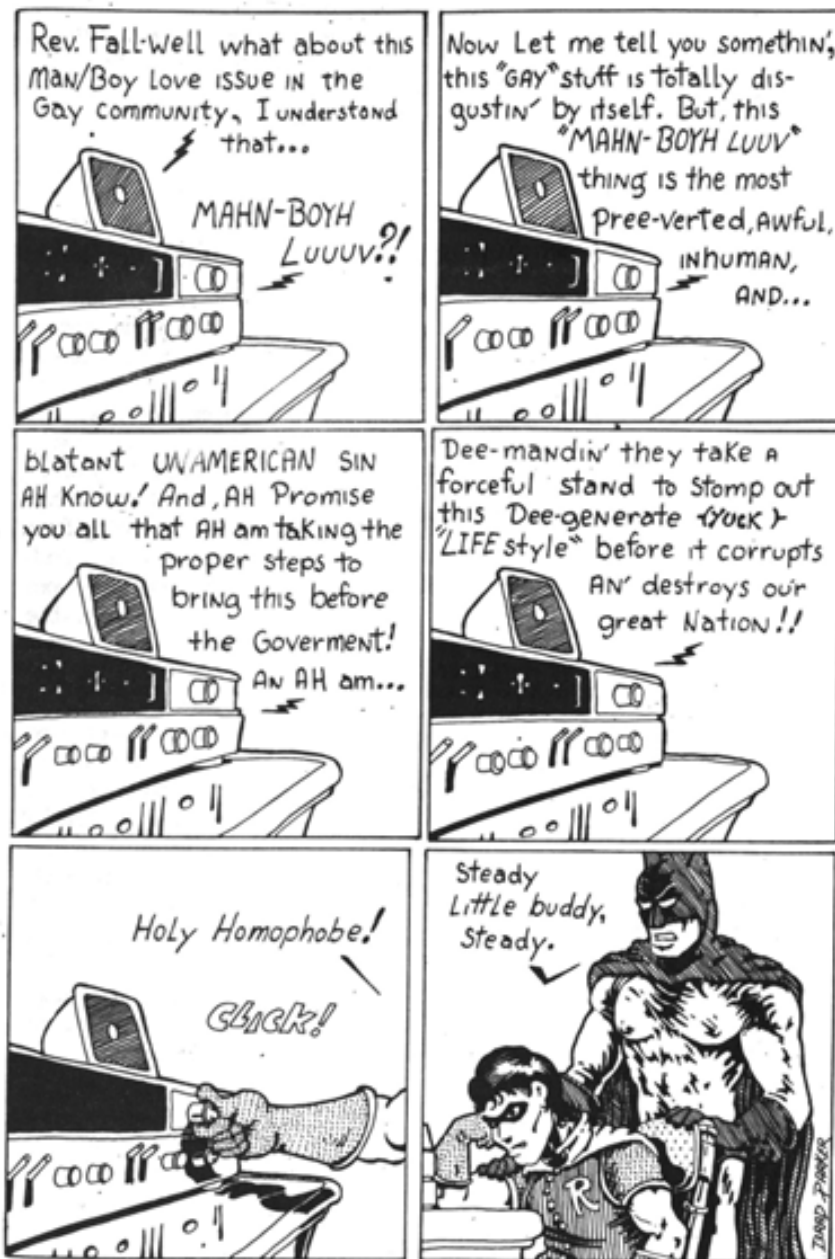


DOWN 'N' DIRTY—From the *Bedwyr* Series

cock, a k a Bradley Peter Parker—his name includes Spiderman's—transcend the usual confines of cartoon politics like the shape-shifting lycanthrope featured in his latest work. In person, Brad Parker could easily be mistaken for an average hunky surf dude on the boardwalks of Venice, the notoriously festive muscle-beach community outside Los Angeles. (Fellow cartoonist Jerry

ART

September 5, 1990 OUTWEEK 63



HOLY BATBOY!—An Oh Boy! Selection

outside of gay bars at night with my friends, waiting for rednecks to try to beat up the gays and pick fights with them. This was the Midwest. Nobody was a punker. We'd wear leather jackets. My friend had purple hair. We'd go out to the suburbs, out to the malls of Minneapolis. People would just stop and stare like we were gonna kill someone."

After being kicked out of his apartment by a homophobic landlady who discovered gay papers in his room, a good friend, Jay Wetteland, took him in: "I slept on his couch for the next

five years. He saved me from being a street waif." The two friends moved to L.A. in 1980. The West Coast changed Parker. "I became so conservative. Why even compete? Punkers out here had Mohawks painted like peacock feathers. Guys in West Hollywood were holding hands. There wasn't any of the resistance. Out there I was so repressed." Brad gave college another shot and enrolled at U.C.L.A., continuing to make editorials and strips while getting published in gay maga-

zines. (The editor of U.C.L.A.'s gay paper *Ten Percent* once entered a room of Parker's mostly straight Judo friends, asking for the Brad Parker: "He was so shocked. He asked discreetly if I were the same Brad Parker who illustrated in 'men's magazines'. He didn't know what else to say!")

Since college, Parker has discovered just how difficult it is to support himself solely by creating gay cartoons. As the art director of a computer-game company, he designs scenes for home programs, creating "the monsters and little muscular he-men with nice bulges that battle the monsters. All that subliminal stuff."

Parker has also worked in straight—or not overtly gay—comic books, since virtually any comic with elements of superhero-dom includes massively muscled men or supervixen Amazon women sporting ultra-tight tights in fabulous colors. Among these varied works is "Stone Monkey," named after a Kung Fu move, which features an Asian boy/chimp superhero who is a master of martial arts—a discipline the cartoonist has himself studied since teenhood. Other impressive comics involve Robo-warriors, dinosaurs and outer-world fantasies.

Parker's first solo book, *Oh Boy!*, produced by Leyland Publications, shows his art in all its manifestations. Much of this early work consists of goofy one-panels and strips, usually culled from autobiographical moments—a cartoon of two boys getting their hair moussed together while boffing is actually "me and my old boyfriend, Steve," he admits with a wide grin. (For gay fans not into the porn magazines that feature Parker's work, Leyland Publications produced the Meatmen series, five books of collected gay cartoons.)

In his *Bedwyr* episodes, talk bubbles are completely dispensed with in favor of smoothly formatted fantasy panels. The series also emulates the work of Harry Bush, who used to give the cartoonist pointers on his technique. Parker's swift, knock-you-off-your-feet sexual escapades are consistently more erotic than the graphic photos in the gay magazines that run them. By altering locations and points of view with the alacrity of the best artists in *Raw* or *Heavy*

ART

GON

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NAMING NAMES POINTS A FINGER AT THE MEDIA

SUNDAYS

Men & Films 11:30 pm

SEPT. 2

Reviews of male erotica along with
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JOEY STEFANO STRIPS
CLIPS FROM: 'TIGHT
JEANS,' 'THE LONG HOT
SUMMER'

MONDAYS

Be My Guest 10:00 pm

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Metal, Parker effortlessly surpasses other erotic cartoonists. His work often breaks down into separate cinematic gestures, implying a sense of melancholy about the sex, as if the characters know the moments are doomed to become wistful memories.

For certain sold-on-the-rack gay mags, Parker wasn't allowed to show direct sexual contact between his characters: "They said, 'We can't show any penetration, we can't show any cocksucking, but we'd like it to be about sex.'" He instead borrowed stylings from Japanese erotic artist Sadao Hasegawa, who occasionally whites out the hard cocks, leaving a strong outline but no actual graphic representation of penetration.

Parker's Jason series, which has appeared in *Stroke*, adds wild humor in the shape of erupting cocks and an occasional interplanetary interspecies union. One of the most ribald elements of this series is the repeated use of interior sex. The reader not only gets intense close-ups of erotically charged moments but occasional X-ray side-views of tongues digging into penises and bursting ejaculations viewed from inside a butt.

One of Parker's more recent and obviously Santa Monica and Venice-inspired 'toons is "Teenage Bigdicked Cocksucking Surfers." It is somewhat self-explanatory, with boys who "fight much blondness," the contents of their baggies "totally humongoid for days." But don't look for the full title. Due to its similarity to *Teenage Mutant Ninja Turtles*, he says, "The publisher took out 'Teenage' because they thought they'd get in trouble. What a wussy!" (It's easy to notice that most of Brad's characters swallow. His defense of not churning out only safer-sex graphics is simple. "I'm all for safer sex. That's all I have anymore. But I don't want to be restricted to having my art be just safer sex. My art's not in danger of catching anything.")

"Shape Shifter," the latest incarnation of Parker's alternative realities, involves a love affair with a gay were-wolf. While many horror films and stories have always contained homoerotic subtexts by comparing lust to moonlit transformations, he makes the metaphor manifest. "I haven't decided if we'll fuck...or eat your new friend," threatens Peter, whose seed will trans-

form Jason into a wolf. "Shape Shifter" is shown in a five-part series in *Friction*. A yet-to-be-seen new series called "Parallel Worlds" evokes dimensional doorways, alternate earths and battles between light and dark.

"It's some of my better stuff," says Parker. "I'm really trying to keep a high integrity with what I want it to look like. I mean, I'm gonna be 30. I was thinking, Am I gonna do anything serious that I'm gonna be proud of?" Most of his earlier work was dictated by editors of porn magazines. "They'd say, 'Don't make it too weird because we want our readers to not have to think too hard.'" Now that his creativity has been further unleashed, the appreciation for Parker's work has grown. But he's still nonchalant about his notoriety. He has given some drawings

away, sold others and even done a few commissions.

In a world where gays and lesbians are often treated like monsters, it is fitting that the fantasy and science-fiction culture should attract gay artists and fans. Although he admits that his work "reflects an enormous escapism," Parker spurns total reliance on avoiding reality: "Some people get way too caught up in it, like Society for Creative Anachronism. I did that for a while. Some people are in it, and they're gone. When you're young, you should be able to implement some of your dreams. That's why I hung out in martial arts for so many years, like, 'I want to actually be able to kick like Spider-man does.' Well, go and learn how to do that and then do that."

See Drawn Out on page 98

Childhood Voices

SIMPLE SONGS by Vickie Sears.

Firebrand Books. \$8.95 pb. 167 pp.

by Beatrix Gates

I was lucky to hear Vickie Sears read the story "Grace" at an extraordinary reading in the very early spring that included Joy Harjo, Beth Brant and Paula Gunn Allen, whose work as author and editor is celebrated in the forceful Native American women's collection, *Spider Woman's Granddaughter*. In the collection's introduction, Allen offers:

"Like our sisters who resist in other ways, we Indian women who write have articulated and rendered the experience of being in a state of war for 500 years. While non-Indians are largely unconscious of that struggle, we cannot afford that....Although it is 1989, and not 1888, our situation vis-à-vis the civilization around us has changed little. We are here to testify that our traditions are valuable to us, and that we continue to resist obliteration either of our cultures or our personhood."

Vickie Sears, the Cherokee-Anglo storyteller, frequently puts the child at the center of her stories as the ideal witness whose first conflicts always lead to "older" stories of abuse by whites and powerful



SPINNING A SKEIN
Author Vickie Sears

connections with her people. The child is often the focus of abuse—she is forced to confront the powers that seek to dismiss her Indian identity and enmesh her in white culture. The child's battlefield is often defined by intermarriage, divorce, the institution of foster care, alcoholism and Catholicism, all of which work to tear her from her culture and keep her apart.

After the reading, it was the voice from "Grace" of nine-year-old Jodi Anne that

BOOKS

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stayed with me. Sears tells the story through her, and so we move with Jodi Anne's expectations from the first sentence: "I thought we were going to another farm because it was time for spring planting." She and her brother, Billie Jim, are taken from an orphanage by Grace and Paul, an older Indian couple who farm and have already raised and let go three of their own children into the world. Jodi Anne expects to be used, either as a workhorse or as an object of sexual abuse. As her guard slowly comes down, in the face of Grace's respect and tenderness, we travel easily in the strong stream of Jodi Anne's voice.

Vickie Sears, the Cherokee-Anglo storyteller, frequently puts the child at the center of her stories as the ideal witness whose first conflicts always lead to "older" stories of abuse by whites and powerful connections with her people.

"One morning I woke up extra early. The house was all quiet, and I thought to go see some birds. I got dressed and went, real soft, down the stairs. I stopped on hearing noises in the kitchen. I crept up to the door and saw Grace putting water in the coffeepot, then poking embers in the stove. She went back to the sink and stood in the new sun coming in the window. She took one hand in the other and rubbed her swollen-up knuckles and all slow up and down her fingers. She put some stuff, what smelled like Vicks, on her hands and slow-rubbed her knuckles. Then she opened and closed her hands over and over and rubbed more. Grace looked out the window the whole time, making a little smile while she was rubbing her fingers. I didn't want her to see me because the sun was nice on her skin and shining in her hair, kind of like baby rainbows..."

Jodi Anne is used to "weird" entanglements at the orphanage, and as she compares her two lives in a watchful child's mind, she reveals the past that she and her brother have endured while growing into a present without fear. When Paul dies, Grace, Jodi Anne and

Billie Jim are all faced with the threat of separation, since the authorities cannot see a single old woman taking care of two kids. Sears evokes the pain of separation, and the power of Jodi Anne's rediscovered union with her own people emerges through the consciousness of this strong nine-year-old's. The believability of that voice is a tribute to Sears' compassion and gift.

I have taken time to share the power of "Grace" because, unfortunately, a number of other stories that emerge from the same child-centered universe do not stand up to it. The quality of voice is missing, partly because the same flattened tone is used to tell all of

these stories, and it begins to wear thin. In "Katie's Flight," the setting—a young girl's bedroom—is the same as that in "Keeping Sacred Secrets"—these and other distracting details kept pulling me back to the first story. These are shallow, not powerful, echoes through the collection.

In "Letting Go," Sylvie, now a mother, is seized by memories of sexual and physical abuse and hides in a closet at home. She is discovered by her uncomprehending child. A friend is called and takes Sylvie to a psychiatric hospital, where she is forced to endure further silencing and physical abuse. This story is very important, and I only wish Sylvie's split had been caught without the author's signposts pointing to the already obvious tyranny of the institution. Sylvie spills between worlds—inner monologue, outer rhyming speech—and where the narrative moves unselfconsciously, the power of the woman, her anguished rhyme, partial and imprisoned speech tell the story and let it fly.

A further distract-

tion to *Simple Songs* comes from Sears' usage of terms like "Pop! Flash!" "whoosh," "plop" and "jiggle, jiggle." I was pulled right out of the stories and left wondering why the writer couldn't find the source of what she needed to say, instead of reverting to cartoon language that dissociates the reader from the direct experience.

When Sears captures the voice of the storyteller—as she does in "Connie," a woman's pride shining through her struggle with alcoholism, or in "Thinking on This," where the story emerges through Sandy, the fear-silenced listener, and Ruthie, the tell-all-my-herstory dyke—we enter it immediately and are compelled by its urgency. The latter story takes place on a bus ride, where Sandy meets up with Ruthie, a sister survivor from St. Paul's Children's Home, who is now a copper-haired dyke in a cracked leather jacket. Ruthie recognizes Sandy by her pin curls and wastes no time striding down the aisle to share their common stories. Ruthie repeats the horrors Sandy has buried: her rape by the proprietor's son and his systematic abuse of the rest of the young women. When Ruthie retells her own escape and proud coming out, she is surprised by Sandy's affirming response. Ruthie and Sandy's pain and connection are rekindled on the ride, and the Ruthie who has found ways to speak has opened a forbidden track to memory for Sandy, while Sandy has given easy acceptance to Ruthie's lesbianism. The story's beauty is in the live experience of both sides of the conversation.

A word on the cover: It is nearly impossible to read the title and author of the book because of its design—the movement of short, thick, featherlike lines across the cover disintegrates the thin, rounded lines of the swash typeface; the quasi-geometric play of magenta, brown and black gives no clue to the depth of compassion or the range of conflict and inspiration inside the book—a real disservice. I will watch

carefully for Vickie Sears' next book, as she will undoubtedly move closer and deeper into her full storytelling range. ▼

BOOKS

GOING OUT

AN EVENTS CALENDAR

Send calendar, TV & club items to:

Rick X, OutWeek Listings

Box 790

New York, NY 10108

Items must be received by
Monday to be included in the fol-
lowing week's issue.

ADVANCE

NORTH CAROLINA SENATE VOTE '90 TO DEFEAT JESSE HELMS meets every **Saturday at 2 pm**; until Election Day, at the Center, 208 W 13 St; for those who are serious about making this dream come true by raising money and planning for the **October 6 Rally** here in NYC. Info from Will Williams, 633-8534.

AND FOR THE CHECK-WRITERS...
(Thanks go to GAA Morris County, NJ)

NC Senate Vote '90
604 West Chapel Hill Street
Durham, NC 27701

Harvey Gantt for US Senate
700 East Stonewall Street, Suite 655
Charlotte, NC 28202

DEBORAH GUCK FOR STATE ASSEMBLY
Deborah Glick Volunteer Nights are every **TUE, WED and THU** until Election Day, 15 W 18 St, 9th Floor; 6:30-9:30 pm. You can have fun, meet people, and help elect a progressive, lesbian activist to the state house in New York. Info 727-1946.

GAY ATLANTA NATURIST GROUP (GANG) organizes the **6th Annual Gathering of Gay Male Nudists**, in Saginaw, PA; **SEPT 6-8**; \$155 includes housing in dormitory cabins (8-16 people), three meals a day, sodas, beer, wine, swimming, boating, volleyball; Mr. Gay Nude Contest, T-Dance, Black-tie dinner; transportation extra; to GANG, Box 7546, Atlanta, GA 30357

FOURTH NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL runs **September 10-16** at Anthology Film Archives, 2nd Ave at 2nd St, with 51 films (22 premieres); info, 865-1499, 982-1033 (press screenings AUG 12-15)

INT'L GAY & LESBIAN OUTDOORS ORGANIZATION Jamboree '90, **Sept 13-16**; at a 268-acre campground in eastern PA near Philadelphia, with lake, woods, lawns, sports fields and courts, rec halls, Olympic-size pool; dorm-style accommodations; \$135 for four days; 215/969-8948

NATIONAL LESBIAN AND GAY LAW ASSOCIATION 2nd National Conference on Lesbian and Gay Legal Issues, **OCT 5-8**; with speakers Tom Stoddard, Paula Ettelbrick, Sandra Lowe, David Bryan, Steve Smith, Urveshi Vaid, Craig Davidson, Nan Hunter, Kevin Cathcart, Gene Schultz, Kathy Wilde (Michael Hardwick's attorney), many others; with workshops on AIDS, civil rights, legal practice, employment & discrimination, criminal law, family law, fighting defamation, lesbian visibility, academia; at the Radisson Hotel, Atlanta, GA; \$20-\$90 advance/\$30-\$120 door (based on income); info from Abby Rubenfeld 615/269-6778, Jeff Peters 904/656-2024

NATIONAL ASSOCIATION OF SOCIAL WORKERS NYS CHAPTER CMTE ON GAY/LESBIAN ISSUES OCT 11 Conference: The Lesbian and Gay '90s: Reclaiming the Past, Shaping the Future, at the Ramada Renaissance, Saratoga Springs, NY; with workshops on violence, AIDS, substance abuse, lesbian identity, practice issues, disabilities, more; \$70 general/\$50 students; 518/463-4741, 800/724-6279

OUTREACH INSTITUTE 16th Annual 10-Day Fantasia Fair, **OCT 12-21**, in Provincetown, MA; for TVs, TSs, TGs, "to live, learn and explore diverse aspects of alternative gender lifestyles"; with seminars on going public, legal aspects, health issues, sociology, lifestyles, partners, fashion, modeling; with major events including Ladies Night, Town & Gown Supper, Fashion Show, Outreach Banquet, Fan/Fair Follies, Fantasy Ball, Awards Banquet, Pool Party; activities including whale watch, kite fly, house parties, Sunday brunches, church, video party; workshops on couples, personal development, fashion & beauty, speech improvement, color image, encounters (info: Fantasia Fair, Lincolnia Station, POB 11254, Alexandria, VA 22312)

LAGUARDIA PUBLIC LIFE TRAINING CENTER Non-Partisan Training and Preparation Program for Citizens considering running for City Council in 1991, to learn strategies for fundraising, getting support and winning votes; to learn skills necessary for public life; to gain an overview of historical and fiscal forces that shape government decision-making; at Bank Street College of Education, 610 W 112 St; **OCT 15 thru NOV 2**; \$300 (scholarships available based on need); 222-6700, x261 or x262

SCHOOL OF ALLIED HEALTH PROFESSIONS, SUNY STONY BROOK and PRESBYTER OF LI COUNCIL ON EDU-

CATION OCT 26 Conference: Releasing Our Spirituality, Empowering Our Sexuality, tonight and from 9-5 tomorrow; with tonight's keynote **The Rev. Dr. George Tinker** (Osage-Cherokee), at 8 pm; tomorrow's speakers include School of Allied Health Professions Associate Dean **Dr. Robert Hawkins, Jr.**, author & lecturer **Dr. Virginia Ramey Mollenkott**, and college counselor **Prof. Blossom Silberman**; tentative workshops: male & female sexuality, gays & the Bible, Eastern religions, Tantra Yoga, religion and homophobia, sexuality in the western tradition, the old religion of goddesses; checks to **Presbyter of Long Island**, Stony Brook Conference, 50 Heppaugue Rd, Commack, NY 11727 (register by OCT 19)

NATIONAL GAY & LESBIAN TASK FORCE (3rd Annual) November 9-12 Creating Change Conference, for gay & lesbian organizing and skill building; at Holiday Inn Metrodome, Minneapolis-St. Paul, MN, "where the men are good looking, the women are strong, and gay and lesbian civil rights are above average"; 42 workshops include discussions of gay/lesbian marriage (or not), in the system/in the streets, emerging sexual strategies among gay men, lesbian sexuality, outing, hate crimes, bisexuality and gay/lesbian politics, more; videos, brochure swapping, welcome reception **Kate Clinton** in concert, dancing; \$120 fee before SEPT 14/\$150 after; info from NGLTF, 1517 U St, NW; Wash DC 20009 202/332-6483 (register by OCT 31)

LIVELY ARTS

(Also see the daily listings for showings of one or two days.)

DUPLEX presents Marge 'n' Marj Paint The White House Pink with **Margaret O'Brian** and **Marjorie Dubinsky**, written and directed by **Kevin Duffy** and **James Adlesic**, 61 Christopher St (NE corner at 7th Ave); \$8 + two-drink min.; every **TUES** at 10 pm; 255-5438 (thru AUG 28)

LESBIAN AND GAY ISSUES COMMITTEE, DISTRICT 37 MUNICIPAL EMPLOYEES Lesbian & Gay Pride Exhibition, showing the history of union interaction with advocacy of lesbian/gay rights, the impact of AIDS, domestic partner benefits, anti-bias crime legislation, homophobia; in the Lobby, DC 37 Headquarters, 125 Barclay St; **DAILY**, 8 am - 6 pm (thru AUG 30)

THE GLINES presents John Glines' Man of Manhattan, directed by Charles Catanese, "a celebration of the delight-

prepared by Rick X

For additional information, call

The Gay & Lesbian Switchboard of New York
daily, noon to midnight,
212-777-1800

ful diversity of gay life in NYC here and now" with seven actors playing 25 characters in a series of vignettes involving an actor-writer, phone-sex users, guppie lawyers, gym hunks, a stripper-hustler, many others; with **David Baird**, **Steven Liebhauser**, **Cy Orfield**, **T.L. Roloff**, **Leslie Roberts**, **Richard Skipper**, **Bill Wingard**; at the Courtyard Playhouse, 39 Grove St; \$15; **WED-FRI** at 8 pm, **SAT** at 6 & 9 pm, **SUN** at 7 pm; 869-3530 (thru SEPT 2)

RIVERWEST THEATER presents **Robert Hunt's A Summer Outing**, about a baseball player whose gay identity is revealed in a magazine; 155 Bank St; \$10; **THU & FRI** at 8 pm, **SAT** at 3 & 7 pm, **SUN** at 7 pm; 243-0259

SHAKESPEARE IN THE PARK presents **Denzel Washington** in the **Tragedy of King Richard III**, at the Delacorte Theater, enter Central Park West at 81 St or Fifth Ave at 79 St; free; **TUE-SUN** at 8 pm, tickets issued at 6:15 pm (but the line forms early); 861-7277 (thru SEPT 2)

RIVERSIDE CHURCH SOCIAL JUSTICE MINISTRY The AIDS Awareness Display, Gail S. Goodman's photos, close-ups of panels from the Names Project quilt; Riverside Church, Riverside Dr. at 120 St (#1/19 to 116/Bway); **daily**, 9 am - 9 pm; free (Editor's idea: Follow this with the Bell Tower's view.)

JOSEPH PAPP presents **Indecent Materials**, including **Jesse Helms Speaks**, an adaptation of some of Senator Jesse Helms' speeches on arts funding and obscenity; and **Reports From the Holocaust**, adapted from Larry Kramer's AIDS-crisis essays; with **Patricia Esperon**, **David Ring**, **Rebecca Hutchins**; at the Public/Susan Stein Shiva Theater; \$15; **TUE-SAT** at 8 pm; **SAT & SUN** at 3 pm; 598-7150 (ATR benefit SEPT 8; show runs thru SEPT 9)

PROVINCETOWN'S GIFFORD HOUSE HOTEL presents **Kerry Ashton's The Wilde Spirit**, a one-man play with music based on the life and works of Oscar Wilde; 9-11 Carver Street, Provincetown, MA; \$10; **WED-SAT** at 7 pm (also on JULY 2 & 3, and SEPT 2; 7 pm); 508/487-6400 (thru SEPT 15)

VORTEX THEATER COMPANY opens **David Steinhardt's The Sacrificial Murders of Maine Virgins for the Sake of Art**, involving "an insane sculptor and a group of young people who search for the murderer of their friend, a Lesbian artist"; with **Anne Bailey**, **Tom Barnett**, **William Crawford**, **Loah Gans**, **Terrence Michael Dean Ostrum**, **Jennifer Par-**

sons, Deb Snyder, Tom Sonhrada, Maggie Wagner; at the Sanford Meisner, 164 11th Ave (22/23 St); \$10 or TDF-\$5; WED-SAT at 8 pm, SUN at 3 & 8 pm; 206-1764 (AUG 31 thru SEPT 16)

BILL REPICCI, M.D. MINICHELLO & P.A.P.A. present Terry Sweeney as Nancy Reagan in *It's Still My Turn*, directed by Bill Lovejoy; at Actors' Playhouse, 100 7th Ave South (Sheridan Square); \$15; THU-SAT at 10 pm, SUN at 8 pm; tix 564-8038, theater 691-6226 (thru SEPT 16)

BILL REPICCI, M.D. MINICHELLO & P.A.P.A. present Michael Tremblay's *Hesana*, starring David McCann and David DeBeck as two lovers experiencing a bizarre Halloween night; directed by Charlie Hensley; 100 7th Ave South (Sheridan Sq); \$15; TUE-SAT at 7:30 pm, SUN at 3 & 8 pm; Tix 564-8038, theater 691-6226 (thru OCT 7)

CHARLES LUDLAM THEATRE presents *Ludlam's Camilla*, starring and directed by Everett Quinton, with Cheryl Reeves, Ken Scullin, Georg Osterman, Eureka, Bobb Reed, Jim Lamb, Carl Claybourne, H.M. Koussas, Jean-Claude Vasseux, Steven Pelt, 1 Sheridan Square; \$25; TUE-FRI at 8 pm, SAT & SUN at 7 pm; 691-2271

LIVING THEATRE presents Eric Bentley's *German Requiem*, directed by Judith Malina; a Romeo & Juliet theme with lots of politics and some nudity; 272 E 3 St; \$10 general/\$7 students and seniors/pay-what-you-can on Wed and Thurs; WED-SUN, 8 pm; 979-0604

RAPP THEATRE COMPANY revives Thomas M. Disch's *The Cardinal Detective*, "a chilling look inside the hierarchy of the modern Catholic Church exploring such issues as AIDS, abortion, ties to organized crime and homosexuality"; directed by N. Jeffrey Cohen, starring George McGrath as the Cardinal; 220 E 4 St; \$8; FRI & SAT at 11:30 pm (RT= 40 min.); 529-6160

JEWISH MUSEUM presents a Photography Exhibit: *A Day in the Warsaw Ghetto*, disturbing pictures taken by a German soldier, some seen for the first time in America, which speak about one holocaust with eerie parallels to a more recent, and local, one; 5th Ave at 92 St; \$4.50 (seniors/students \$2.50); SUN, 11 am - 6 pm; MON, WED & THU, noon - 5 pm; TUE, noon - 8 pm (free after 5); 860-1888

Fan Down There, about a young man who comes to Manhattan and has a positive, trouble-free gay experience; Bleecker Street Cinema #2, Bleecker St at LaGuardia Place; 674-2560

MONDAY, AUG. 27

SLOPE ACTIVITIES FOR LESBIANS Evening Fun Run in Prospect Park, meet at PP West & 9th St Lafayette statue (or catch up en route); 7 pm;

info/rsvp 718/965-7578

LAVENDER LIGHT GOSPEL CHOIR Performs Gospel Sets at Delta 88 Restaurant; 332 8th Ave (at 26 St); 9 & 10 pm sets; \$10; rsvp 924-3499

TUESDAY, AUG. 28

NEXT WAVE FESTIVAL Free Poetry Workshop with Dark Star Crew, see 8/22

CENTER Orientation in Queens to help participants learn about the Center in Manhattan and Queens-based lesbian and gay organizations; speakers will address concerns such as where to meet other gay people and find gay-sensitive health care; entertainment provided; ASL interpreted and WC accessible; at Queens Borough Hall, Room 213, 120-55 Queens Blvd at Union Tpke; 7-9 pm; 212/620-7310

GAY MEN'S HEALTH CRISIS HIV Health Seminar: Medical Treatments, tonight and every 4th Tuesday; 129 W 20 St, 3rd Floor; 7 pm; free; 807-6655, TDD 645-7470

QUEER NATION Meeting at the Center, 208 W 13 St; 7:30 pm; 463-7208 (Editor's note: QN's new address is Box 1524, NYC 10003. QN is a direct action group dedicated to fighting homophobia and lesbian and gay invisibility. Anyone can suggest an action and should come prepared to organize and implement it.)

LESBIANS & GAY MEN OF NEW BRUNSWICK B-B-Q at Friends Meeting House, 109 Nichols Ave, New Brunswick, NJ; 8 pm; 201/247-0515

NINTH STREET CENTER Rap Group: "Queer Questions, Queer Answers" with the focus on defining homosexuality for the '90s; tonight's facilitator is Nick Cirabiat; 319 E 9 St, basement; 8-10 pm; 228-5153

LONG ISLAND GAY MEN'S GROUP Bi-Weekly Discussion: Guest Speaker from the Gay & Lesbian Switchboard of NYC; meets in Garden City, LI; 8 pm; info 516/694-2407

WOMEN'S ALTERNATIVES COMMUNITY CENTER Lesbian Mothers Discussion Group; West Hempstead, LI; 8 pm; 516/483-2050

THE MONSTER presents Madame Sherry with special guests Electra Dorian and Paris and a stripper; 80 Grove St (Sheridan Sq); 9:30 pm; free

WEDNESDAY, AUG. 29

NEXT WAVE FESTIVAL Free Poetry Workshop with Dark Star Crew, see 8/22

SHESCAPE Afterwork Party for Women at Private Eyes, 12 W 21 St (btwn 5th/6th Aves); 5-10 pm (you may stay on for YVMA Night at 10); \$5 before 7/57 afterwards; info 645-6479, club 206-7772 (Editor's note: Door proceeds tonight

from 5-7 pm will go to Lambda Legal Defense & Education Fund. A different gay/lesbian group benefited each week throughout this summer.)

SLOPE ACTIVITIES FOR LESBIANS Pizza and Pool Night at Brownstone Billiards; with pizza at Antonio's, 318 Flatbush Ave; 6:30 pm; pool at BB, Flatbush & 7th Aves, Bklyn; 7:30 pm Drinks & Dessert at Santa Fe; 62 7th Ave (at Lincoln Place); 9 pm SAL info/rsvp 718/965-7578

EAGLE BAR Movie Night: *She-Devil*; 142 11th Ave (at 21 St); 11 pm; 691-8451

PYRAMID presents Linda Simpson's Channel 68: *Lady Bunny's Tipathon*, a fundraiser for Labor Day's Wigstock, 101 Avenue A (btwn 6/7 Sts); 1 am; \$5; 420-1590

THURSDAY, AUG. 30

NEXT WAVE FESTIVAL Free Poetry Workshop with Dark Star Crew, see 8/22

CENTER SPORTS sees Mets vs. Giants; \$14 Center members/\$19 non-members; 620-7310

FEMME FATALE presents a *Noir et Blanc Party* at Company Restaurant, with a black and white theme, skylit ballroom, hors d'oeuvres, drink specials, raffle for P-Town trip; 365 3rd Ave (26/27 Sts); 7-11 pm; info 463-0872 (men welcome)

SLOPE ACTIVITIES FOR LESBIANS visits Lesbian Herstory Archives, on Manhattan's Upper West Side; 7:30 pm; info/rsvp 718/965-7578

WOMEN'S ALTERNATIVES COMMUNITY CENTER Lesbian Discussion Group and Gayme Night; West Hempstead, LI; 8 pm; 516/483-2050

CASTILLO CULTURAL CENTER presents *Seven Notes of Music—A Love Story About Homelessness*, produced by a collective of disabled artists; 500 Greenwich St (btwn Spring/Canal Sts); 8 pm; \$10; rsvp 941-5800

FRIDAY, AUG. 31

ASIANS AND FRIENDS/WASHINGTON AND ASIANS AND FRIENDS/NEW YORK International Friendship Weekend in Washington, DC, AUG 31thru SEPT 3; welcome reception on Capitol Hill, touring, leaders workshops, dinner party at Dupont Circle Hotel, Sunday afternoon picnic, Labor Day Dim Sum in Chinatown; \$55 (plus transportation/accommodations); AFNY 674-5064

NORTHEAST WOMEN'S MUSICAL RETREAT 10th Year Celebration, Labor Day Weekend, AUG 31 thru SEPT 3, in Poyntelle, PA; tenting & cabins, crafts, workshops, concerts & performances, videos, games, swimming, more; with MCs Sapphire, Sue Fink, the Washington Sisters; appearances by many entertainers; \$175 weekend/\$50 day (no

advance sales for one day; info from NEWMR, Box 217, New Haven, CT 06513 (checks by JULY 20)

WOMEN ABOUT Camping at Watch Hill Campground, Fire Island; info/rsvp 201/433-1974 (AUG 31thru SEPT 3)

NEXT WAVE FESTIVAL Free Poetry Workshop with Dark Star Crew, see 8/22

MEN OF ALL COLORS TOGETHER/NY Educational Forum: *Labor Day: Being Gay and Lesbian in the Workplace*; with representatives of the Lesbian and Gay Labor Network discussing partnership rights and other issues; at the Center, 208 W 13 St; 7:45 pm; 222-9794

GAY MEN OF AFRICAN DESCENT Class is in Session: *Examining Classism in our Community*, it's dynamic in the black/latino gay community, coordinated by Steve Williams and George Bellinger, Jr.; at the Center, 208 W 13 St; 8 pm; Center 620-7310

SLOPE ACTIVITIES FOR LESBIANS Labor Day Weekend Kickoff: Earring Party and Femme Appreciation Night; "bring your prized and most unusual earrings. Dress as femme as you dare (even if you're not femme identified). There will be contests. Bring snacks, drinks and cassettes to the Clubhouse." in Park Slope; 8 pm; info/rsvp 718/965-7578

VORTEX THEATER COMPANY opens David Steinhardt's *The Sacrificial Murders of Maine Virgins For the Sake of Art*, see LIVELY ARTS (thru SEPT 16)

SATURDAY, SEPT. 1

MEN OF ALL COLORS TOGETHER/NY Barbecue at the Center; bring food for the grill; 208 W 13 St; 3 pm; 222-9794

NINTH STREET CENTER Rap Group: "Queer Questions, Queer Answers"; tonight's topic: *Leadership, What Does It Look Like?*; with the focus on defining homosexuality for the '90s; tonight's facilitator is Gabe Bobek; 319 E 9 St, basement; 8-10 pm; 228-5153

MIRACLE HOUSE Fund-Raising Party, for the conversion of two vacant brownstones into an accommodation for visiting families of PWAs in NYC; 432 Ocean Walk, Fire Island Pines; 5-8 pm; \$25 suggested minimum donation; info from Miracle House, 212/355-5634

LESLIE AND MICHELLE present a Tea Dance at Bay Street, Long Wharf, Sag Harbor; 6-10 pm; \$10

SUNDAY, SEPT. 2

MEN OF ALL COLORS TOGETHER/NY Beach Outing to Fire Island; meet at LIRR Info Booth, Penn Station, lower level; 9:30 am; \$25 covers trains/ferries roundtrip; Lidell 736-5295 day, 222-9794 night

SHESCAPE Labor Day Weekend Party

for Women at Cafe Society, DJ Nancy B, live *Cage Aux Folies* show at midnight; 915 B'way at 21 St; 9 pm - 4 am; \$12 general admission; info 645-6479

MONDAY, SEPT. 3

Labor Day

THE LADY BUNNY hosts *Wigstock in Tompkins Square Park*, featuring RuPaul, Dee-Lite, John Kelly, Dean Johnson, Frieda, Tabboo!, LaHome Van Zandt, Larry Tee, Joey Arias, Matthew Kasten's Beauties, H.R.H. Princess Diandra, others; 30 acts in all; Ave A at 7 St; noon - 7 pm (Editor's note: The wearing of a hairpiece is encouraged.)

MEN OF ALL COLORS TOGETHER/NY Potluck Picnic in the Ramble, Central Park; enter at CPW and 72 St, bear right, or CPW and 81 St, bear left; 2 pm; 222-9794

GAY ACTIVIST ALLIANCE IN MORRIS COUNTY, NJ Weekly Meeting & Social with a Labor Day Bar-B-Que, bring salad or dessert to share; at Morristown Unitarian Fellowship, 21 Normandy Heights Rd, Morristown NJ; 8:30 pm; 201/285-1595

TUESDAY, SEPT. 4

WOMEN ENTREPRENEURS IN BUSINESS Discussion Circle: *Success Through Visualization*, with networking and "the Business Clinic"; at the Center, 208 W 13 St; 6:30-8 pm; \$5; info 718/237-2399 (Editor's note: WEB meets tonight and every first Tuesday, except in October.)

GAY MEN'S HEALTH CRISIS HIV Health Seminars: *Benefits Information and Legal Issues*, tonight and every 1st Tuesday; 129 W 20 St, *Benefits* on the 3rd Floor, *Legal* on Lower Level C; 7 pm; free; 807-6655, TDD 645-7470

GAYMEN AND LESBIANS IN BROOKHAVEN see *Hair*, the tribal love rock musical at the Gateway Theater, Bellport, LI, on Main Street (South Country Rd) at the east end of Bellport Village; 8:30 pm curtain; \$18; rsvp 516/751-2901

WEDNESDAY, SEPT. 5

THE CENTER, LAMBDA LEGAL, GMHC, BAHR present *Candidates Night for Surrogate Court Judge* (who has the power to decide whether you can dispose of your property to your loved ones or not); 208 W 13 St; 7:30 pm; 620-7310

CENTER STAGE sees *Light Up the Sky* at Roundabout Theatre, 8 pm, \$35; 620-7310

EAGLE BAR Movie Night: *Internal Affairs*, with Richard Gere; 142 11th Ave (at 21 St); 11 pm; 691-8451

THURSDAY, SEPT. 6

GANG organizes the 8th Annual Gathering of Gay Male Nudists, in Saginaw, PA; SEPT 6-9; \$155 includes housing in dormitory cabins (8-16 people), three meals a day, sodas, beer, wine, use of camp's facilities which include swimming, boating, volleyball; Mr. Gay Nude Contest, T-Dance, Black-tie dinner; transportation extra; to GANG, Box 7546, Atlanta, GA 30357

JUDITH'S ROOM BOOKSTORE presents Joan Lindsay, *Letting in the Night*; 681 Washington St (at Charles); 7 pm; free & WC accessible, but seating is limited; 727-7330

GAYMEN AND LESBIANS IN BROOKHAVEN Women's Rap Group: *How to Cope With Homophobia—both Internal & External*; at Old South Haven Presbyterian Church, South Country/Beaverdam Rds, Brookhaven, LI; 8 pm; 516/751-2901 (meets every 1st & 3rd Thursday)

FRIDAY, SEPT. 7

CENTER KIDS Older Kids Pizza Party, call 620-7310 for more info

GAY FATHERS FORUM Monthly Meeting and Discussion; at the Center, 208 W 13 St; 7 pm; recorded info, 979-7541 (Bring an entree for the buffet supper that precedes the meeting.)

OPEN CIRCLE gathers to Celebrate the God/dess on the Full Moon, at the Center, bring percussion instruments; 208 W 13 St; 7-7:30 pm (begins promptly; arrive early); \$2 (OC, Box 4538, Sunny-side, NY 11104) (also OCT 5, NOV 2)

THE ANSWER IS LOVING Women Talking Women's Talk: *The Nice Woman Cometh*, "orgasm! the joy, the control, the lie"; 1984 E 35 St, Bklyn; 7:45-10 pm; \$10; Ruth Berman & Connie Kurtz, 718/996-2305

MEN OF ALL COLORS TOGETHER/NY Consciousness-Raising Session: *Embracing Our Contradictions*, focusing on racism, sexism, health and sexuality; at the Center, 208 W 13 St; 7:45 pm sharp; 222-9794; 245-6366

GAY MEN OF AFRICAN DESCENT MEETING: Examining Stereotypes and Political Differences separating North Americans and West Indians of African descent; at the Center, 208 W 13 St; 8 pm; Center 620-7310

COLUMBIA LESBIAN, BISEXUAL, GAY COALITION First Friday Dance, in Earl Hall, Columbia U., 116 St & B'way (#1/99 train); 10 pm - 2 am; photo ID to drink; 854-3574, 854-1488

SATURDAY, SEPT. 8

HYACINTH FOUNDATION Volunteer Training Program, covering all aspects of AIDS and related issues; volunteers

can work with clients, become involved in outreach and prevention programs, or use skills in fundraising and communications; Princeton, NJ; 609/433-0254

CENTER KIDS Pool Party and Barbecue in Westchester; call 620-7310 for info

WOMEN ABOUT Fall Pot Luck Planning Party at Central Park Zoo, bring food to share and ideas for fall calendar; 64 St & 5th Ave, meet at seal pond; 2 pm; \$1; rsvp 874-2104 (raindate: SEPT 9)

PUBLIC THEATRE Benefit Showing of *Indecent Materials* (Jesse Helms Speaks and Reports From the Holocaust) for AIDS Treatment Registry; 8 pm; \$50-\$500 (includes reception afterwards); 268-4196 (see LVELY ARTS)

NATIONAL LESBIAN CONFERENCE Fund-Raising Benefit to Assist Women With Disabilities who wish to attend the APRIL 24-28 NLC in Atlanta in '91; with Edwina Lee Tyler & A Piece of the World and Letticia, with The Life, Bruni-de Vega, Dorothy Randall Gray as MC; at City College, Aaron Davis Hall, 133 St & Convent Ave, Manhattan; 8 pm sharp; \$20 (deductible); info 212/580-9624, 718/643-9879, 201/750-1809 (This event is WC accessible and ASL interpreted.)

SUNDAY, SEPT. 9

WOMEN ABOUT Bronx River North Hike; info/rsvp 201/481-0440

JUDITH'S ROOM BOOKSTORE presents Marcia Freedman, *Exile in the Promised Land*; 681 Washington St (at Charles); 3 pm; free & WC accessible, but seating is limited; 727-7330

SHESCAPE opens T-Dances for Women at Pulse, 226 E 54 St (2nd/3rd Aves), 7 pm - midnight; \$5 before 8 pm/\$7 afterwards; info 645-6479

MONDAY, SEPT. 10

NYC FEDERATION FOR MENTAL HEALTH, MENTAL RETARDATION, AND ALCOHOLISM SERVICES Citywide Gay & Lesbian Concerns Committee Monthly Meeting with Dr. Marjorie Hill, Director of the Mayor's Office for the L&G Cmty; 93 Worth St, Rm 1212; 9:30-11:30 am; Dr. Billy E. Jones, Mental Health Commissioner, 568-1887 (Editor's note: generally meets 1st Monday)

ANTHOLOGY FILM ARCHIVES houses the 4th New York Lesbian and Gay Experimental Film Festival, with new films by Rosa von Praunheim, Barbara Hammer, Carl Michael George, Marguerite Paris, Jerry Tartaglia, Jim Hubbard, Jack Waters, Peter Cramer, Jennifer Montgomery; also films by Andy Warhol, John Waters, Isaac Julien, Chantal Akerman, The Cockettes, others; 32 2nd Ave (enter on E 2 St); 865-1499 (SEPT 10 thru SEPT 16)

FOURTH NY LESBIAN & GAY EXPERIMENTAL FILM FESTIVAL presents Shirley Clarke's *Portrait of Jason*,

about an out Black gay man, 100 min., at 7 pm; Rosa von Praunheim's *Survival in New York*, a premiere, 90 min., at 9 pm; see LVELY ARTS for info

BROOKLYN HEIGHTS SYNAGOGUE Forum for Persons and Families Affected By HIV/AIDS; to "elicit views on what kind of support our congregation can provide to persons who are affected by HIV/AIDS and their loved ones"; 117 Remsen St (btwn Clinton/Henry Sts); 8 pm; 718/522-2070

GAY ACTIVIST ALLIANCE IN MORRIS COUNTY, NJ Weekly Meeting & Social with Dr. Rob Rosenbaum talking about coming out at the workplace; at Morristown Unitarian Fellowship, 21 Normandy Heights Rd, Morristown NJ; 8:30 pm; 201/285-1595

TUESDAY, SEPT. 11

FOURTH NY LESBIAN & GAY EXPERIMENTAL FILM FESTIVAL presents Timothy Bollinger's *Wayne's Alka Seltzer Movie Part II*, Tom Dalley's *Walk the Dog*, Jerry Tartaglia's *Remembrance*, James Carman's *Saw Your Eye*, Jim Hubbard's *Valentine for Nelson*, Richard Kwietniowski's *Flames of Passion*, Michael Bryntrup's *Nardias and Echo*, Phillip B. Roth's *A 25-Year-Old Gay Loses His Virginity to a Woman* (Annie Sprinkle) at 7 pm; and Ulrike Ottinger's *Joan of Arc in Mongolia*, 180 min., at 9 pm; see LVELY ARTS for info

GAY MEN'S HEALTH CRISIS HIV Health Seminar: Insurance information, tonight and every 2nd Tuesday; 129 W 20 St, 3rd Floor; 7 pm; free; 807-6655, TDD 645-7470

NYC GAY MEN'S CHORUS Auditions for tenor, baritone and bass sections; a prepared song, sight-reading and voice placement exercises are required; 7-10 pm today and tomorrow; schedule appointments at 691-7590

LESBIANS AND GAY MEN OF NEW BRUNSWICK History of the Rainbow Flag/Ice Cream Social at Friends Meeting House, 109 Nichol Ave, New Brunswick, NJ; 8 pm; 201/247-0515 (LGMNB meets alternate Tuesdays.)

THE ANSWER IS LOVING Women In Discovery Counseling Group for Married Women, focusing on issues with children, family, friends, career, sexuality; first session (of an on-going group) is tonight; 1984 E 35 St, Bklyn; 8-10 pm; \$15; 718/996-2305

STANLEY H. BERKE and ROCK & ROLL DRAG BAR present The 5th Annual Birthday Bash for Chaka Savalas, with MC George Sardi, performances by John La Fleur, and Johnny Nicholson (live voice); at Private Eyes, 12 W 21 St; show at midnight, open 10 pm - 4 am; \$7 general admission; 206-7774

WEDNESDAY, SEPT. 12

WOMEN ABOUT Collective Meeting: 7 pm; info/rsvp 677-6595

FOURTH NY LESBIAN & GAY EXPERIMENTAL FILM FESTIVAL presents *Andy Warhol's Blow-Job*, *Andres Kirsch's Sexual Deformation: If You Meet the Buddha on the Road, Kill Him (Hec, H)*, and *Stephen Cummins' Elevations* at 7 pm; and *John Waters' Multiple Maniacs* (1970), with Divine, Mink Stole and Cookie Mueller, 90 min., at 9 pm; see LVELY ARTS for info

NYC GAY MEN'S CHORUS Auditions for tenor, baritone and bass sections; a prepared song, sight-reading and voice placement exercises are required; 7-10 pm; schedule appointments at 691-7590

INTEGRAL YOGA INSTITUTE Positive Approaches Toward Healing Seminar: *Imagery and Healing*, for those whose lives have been affected by HIV or life-threatening illness in themselves or a loved one; 227 W 13 St; 7:30-9 pm; \$5; 929-0586 (Editor's note: Hatha Yoga classes are offered Saturdays.)

DIXON PLACE presents *The Reading Series* with Dorothy Randall Gray and Assotto Saint (winner of the 1990 James Baldwin award), reading from their latest poetic works; 37 East 1st St (btwn 1st/2nd Aves); 8 pm; \$4.98; no rsvp, come a half hour early; 673-6752

GAY MALE S/M ACTIVISTS Welcome Back Social, mini committee meetings, refreshments, sign-up for workshops and interest groups; at the Center, 208 W 13 St, 3rd Floor; socializing at 8 pm; program at 8:30 pm; free tonight (usually \$4 members/\$6 nonmembers); 727-9878

EAGLE BAR Mosaic Night: *Men Don't Leave*, with Jessica Lange; 142 11th Ave (at 21 St); 11 pm; 691-8451

THURSDAY, SEPT. 13

INT'L GAY & LESBIAN OUTDOORS ORGANIZATION *Jamboree '90*, Sept 13-18; at a 288-acre campground in eastern PA near Philadelphia; with lake, woods, lawns, sports fields and courts, rec halls, Olympic-size pool; dorm-style accommodations; \$135 for four days; 215/969-8948

NATIONAL LESBIAN CONFERENCE Metro Area Information Meeting, tonight and every second Thursday, to build the April 24-28, 1991 Conference in Atlanta; all lesbians invited; in the Center's SAGE Room, 208 W 13 St; 6-8 pm (info: 212/491-5985; SASE to NLC, Box 1999, Decatur, GA 30031)

JUDITH'S ROOM BOOKSTORE presents Julia Penelope, *Speaking Freely: Unlearning the Lies of the Fathers' Tongues*; 681 Washington St (at Charles); 7 pm; free & WC accessible, but seating is limited; 727-7330

MORE LISTINGS NEXT WEEK

Tuning In: A TV/Radio Guide for OutWeek Readers

Information must be received by Monday to be included in the following week's issue. Send items to Rick X, Tuning In, Box 790, NY, NY 10108.

A&E (Arts & Ent, 555 Fifth Ave, 10th Fl, NYC 10017; 661-4500)
CCTV (Rick X, Box 790, NYC 10108)
GBS (Gay Broadcasting System, Butch Pearson, 178 7th Ave, Ste. A-3, NYC 10011; 243-1570)
GCN (Gay Cable Network, Lou Maletta, 32 Union Square East, Suite 1217; 477-4220)
GMHC (Gay Men's Health Crisis, Jean Carlomusto, 129 W 20 St, NYC 10011; 807-7517)
RB PROD (Robin Byrd Prods., Box 305, NYC 10021; 988-2973)
WABC-TV (7 Lincoln Square, NYC 10023; 456-7777)
WBAI-FM (505 8th Ave, 19th Fl, NYC 10018; 279-0707)
WCBS-TV (524 W 57 St, NYC 10019; 975-4321)
WNBC-TV (30 Rockefeller Plaza, NYC 10112; 664-4444)
WNET-TV (356 W 58 St, NYC 10019; 560-3000)

Editor's Note

As of August 27 the new franchise agreement signed by the city with Manhattan Cable bans from Manhattan Cable Channel J/23 any show before midnight that contains phone-sex, escort or other "indecent" advertising. This rule affects GCN's *Gay USA* and *Men In Film*, GBS's *Way Out!*, *Atko's Gay TV*, and Robin Byrd's *Men For Men* and *The Early Byrd*, which accordingly may not be allowed to appear henceforth. Ironically, shows which are "indecent" but whose advertisements are clean are unaffected by this new rule.

As of October 1, Channel J/23 will be shut down. All Channel J producers are invited to apply for time on new Commercial Use channels 26 and 35, pending the approval of Manhattan Cable, who may set higher rates and who may deny the application. Comptroller Liz Holtzman and Manhattan Borough President Ruth Messinger were both involved in formulating the new franchise agreement.

MONDAY, AUGUST 27

7:30 PM WNBC-TV *Inside Edition*: protecting children from sexual abuse; CH 4 (3:30)
9:00 PM GBS *Out in the 90's*: community news, discussion, interviews; tape of an earlier MCTV/Paragon Tuesday show) BQ Cable, CH 56 (1:00)
9:30 PM WCBS-TV *Designing Women*: Anthony does drag and poses as Consuela's maid in order to keep her from getting deported; CH 2 (3:30)
10:00 PM GCN *Be My Guest*: opening of Sod-O-Mee; Manhattan Cable, CH J/23 (3:30)
11:30 PM *Tomorrow/Tonight Live!*: entertainment; Manhattan and Paragon Cable, CH D/17 (1:00)
midnight CCTV *The Closet Case Show*: Queer Nation pool party atop the Ramada Inn; Claudio, Aner, Rob, LaHoma and Vladimir Correa at Sod-O-Mee opening; Manhattan Cable, CH C/16 (3:30)
1:00 AM *Gay TV*: gay male porn; Paragon Cable, CH J/23 (3:30)

TUESDAY, AUGUST 28

11:00 PM GBS *Out in the 90's*: community news, discussion, interviews; tonight: Curtis and Lisa Silwa, Guardian Angels, and Pink Panthers Patrol members discuss anti-gay/lesbian violence in the Village; roundtable discussion with live call-in, hosted by Kurt Wolfe; Manhattan and Paragon Cable, CH C/16 (1:00)
2:30 AM WLW-TV *AIDS and the Family*: exploring how a family responds to the illness and death of a loved one; UHF Channel 21 (3:30)

WEDNESDAY, AUGUST 29

7:00 AM WNBC-TV *Today*: Massachusetts AIDS Director Duane Draper on his battle with the disease; CH 4 (2:00)
9:30 AM WBAI-FM *Ghosts in the Machine*: women in pop, with Victoria Starr; 99.5 FM (2:30)
3:00 PM A&E *Jimmy Hendrix* (1973): *Purple Haze* and an inimitable deconstruction of *The Star Spangled Banner* (2:00) (repeats at 4:00 AM)
8:00 PM WNET-TV *Politics: The New Black Power*: maybe we can learn something from Democratic Nat'l Cmte Chair Ron Brown, Virginia gov Doug Wilder, Baltimore mayor Kurt Schmoke, Congressman Mike Espy, former

Atlanta mayor Andrew Young, and the Rev. Jesse Jackson, in this history of black politicians; CH 13 (1:00)
midnight RB PROD *The Robin Byrd Show*: male and female strippers; Manhattan and Paragon Cable, CH J/23 (1:00)

THURSDAY, AUGUST 30

1:00 PM WBAI-FM *This Way Out*: the int'l gay/lesbian magazine; 99.5 FM (3:30)
1:30 PM WBAI-FM *An Afternoon Outing*: local news and information about the gay/lesbian community; 99.5 FM (3:30)
2:30 PM WBAI-FM *AIDS: Paths to Self-Empowerment & Living*: Bob Laderer and Jim Fouratt discuss alternative treatments, self-empowerment, politics; with interviews of health practitioners, PWAs, activists; 99.5 FM (1:00)
7:00 PM GBS *Way Out!*: Mark Chesnut and Michelle Van-Voorhies host a lesbian and gay entertainment show; tonight: Jim Provenzano's performance piece on his life as a gay activist, young gay Village vogueers, male & female bodybuilders from Gay Games III; Rich Voio, producer, 254-7685; Manhattan Cable, CH J/23 (3:30)
9:30 PM GMHC *Living With AIDS*: health and politics; Manhattan Cable, CH J/23 (3:30)
10:00 PM WNBC-TV *L.A. Law*: a repeat of the episode about a doctor who refuses to perform surgery on an accident victim with AIDS; CH 4 (1:00)
10:30 PM GCN *Gay U.S.A.*: news and entertainment from around the country; Manhattan Cable, CH J/23 (1:00) (For Paragon Cable, see SATURDAY)
11:30 PM RB PROD *Men For Men*: Robin Byrd presents gay male porno stars; Manhattan Cable, CH J/23 (3:30)
11:30 PM GMHC *Living With AIDS*: health and politics; Paragon Cable, CH J/23 (3:30)
1:30 AM WNBC-TV *Later With Bob Costas*: Geraldo Rivera is the interviewee. Learn why he doesn't speak native Spanish (from February); CH 4 (3:30)

FRIDAY, AUGUST 31

7:00 AM A&E *Greek Fire*: Science, discusses early failed attempts to explain the universe which ultimately became Catholic Church dogma (1:00)
2:30 PM WBAI-FM *Rompiendo el Silencio*: todos los viernes, Gonzalo Aburto con temas y noticias para la comunidad latina gay y lesbiana; 99.5 FM (1:15)
3:00 PM A&E *Divine Madness* (1980): the Divine Miss M does *The Rose* and *Chapel of Love* (2:00) (repeats 4 AM)
7:30 PM *The Gay Dating Game Show*; Manhattan Cable, CH J/23 (3:30)
10:00 PM WABC-TV 20/20: a special on depression and suicide, a subject that gay and lesbian people know nothing about; CH 7 (1:00)
10:30 PM WNET-TV *Mark Russell*: musical satire; CH 13 (3:30)
11:00 PM *Gay TV*: male porno clips; Manhattan Cable, CH J/23 (3:30)
11:00 PM WNET-TV *Hellow Moscow With Huell Howser*: a videographer at a Russian swimming pool; CH 13 (3:30)
1:00 AM RB PROD *Robin Byrd Show*: male and female strippers; Manhattan and Paragon Cable, CH J/23 (1:00)

SATURDAY, SEPTEMBER 1

6:30 PM GCN *Gay U.S.A.*: news and entertainment from around the country; Paragon Cable, CH J/23 (1:00) (For Manhattan Cable, see THURSDAY)
11:00 PM RB PROD *The Early Byrd*: Robin Byrd presents male/female strippers; Manhattan Cable, CH J/23 (1:00)

SUNDAY, SEPTEMBER 2

7:30 PM WBAI-FM *The Gay Show*: news and information about the lesbian/gay community; Labor On edition, with Larry Gutenberg, Bob Storm, Marie Becker, Allen Ross, Kurt Wolfe; every other Sunday, alternating with *Out Looks*; 99.5 FM (1:00)
8:00 PM *The Brenda and Glenn Show: Takeover of the Empire State Building*: Brenda and Glenn host a queer talk-show atop the ESB where they celebrate, discuss, and dish the L&G Pride lavender lighting; Manhattan Cable, CH C/16 (3:30)
11:30 PM GCN *Men & Film*: male erotica, interviews with adult filmstars; Manhattan Cable, CH J/23 (3:30)

DANCING OUT

Monday

Private Eyes (Marc Berkley's *Kool Komrads w/ Razor Sharp & strippers*; students, professionals; \$5) 12 W 21 St, club 206-7772

Tuesday

***Love Machine** (Larry Tee & Lahoma Van Zandt, young & exotic crowd) 860 Bway, at 17 St; 254-4005

***Private Eyes** (Rock 'n' Roll Drag Bar, first 20 in drag are paid \$20 each to enter, \$7 for others) 12 W 21 St, btwn 5th/6th Aves; 206-7772

***Roxy** (Men on Wheels, gay roller skating; starts 8 pm) 515 W 18 St; 645-5156

Wednesday

***Better Days** (primarily gay men of color) 316 W 49 St (8/9 Aves); 245-8925

***Limelight** (Michael Ali & Larry Tee's *Disco 2000*, 10 pm, \$10; *Coors served*) 6th Ave at 20 St; club 807-7850

Private Eyes (YMVA Night, students, professionals, lesbians and non-gay women; \$7) 12 W 21 St, btwn 5th/6th Aves; 206-7772

***Pyramid** (Linda's *Channel 69* party, DJ & live lesbian/gay shows; East Village crowd; \$5) 101 Avenue A, btwn 6/7 Streets; 420-1590

Quick! (mellow non-gay guys, low-key gays, their women friends; gets gayer later) 6 Hubert St; 925-2442

Silver Lining (2-4-1 drinks, also open Tues-Sun, women SAT) 175 Cherry La., Floral Pk, LI; 516/354-9641

***Sod-O-Mee** (Lahoma Van Zandt, porn stars, go-go boys; opens 10:30 pm, \$10) 565 W 23 St (11th Ave); 366-5253

Stutz (2-4-1 drinks, also open daily) 202 Westchester Ave, White Plains; 914/761-3100

Thursday

***Cocacabana** (last Thu. of the month Susanne Bartsch party, next is August 30; iffy door) 10 E 60 St, at Fifth Ave; 755-6010

Excalibur (\$1 drinks, also open Tues-Sun, women WED) corner 10th/Jefferson behind football stadium, Hoboken, NJ; 201-795-1161

Hatfield's (2-4-1 drinks, female impersonators; also open nightly, women on TUE & FRI) 126-10 Queens Blvd, Kew Gardens, Queens; 718/261-8484

Quick! (Chip Duckett's Thursdays) 6 Hubert St (on Hudson, 5 blocks below Canal); 925-2442

Friday

Columbia Dances (1st Friday of every month, including summer, next is September 7) 116th St & Bway; 854-3574 days

Meat (Aldo Hernandez's alternate Fridays, next is August 31; DJ, go-go boys, videos; opens 10 pm; \$5) 432 W 14 St; 406-1114

Octagon (Patrick's *Friday Night Jam Session*, primarily gay men of color; free muchies; opens 11 pm) 555 W 33 St; 947-0400

Private Eyes (YMVA Night, students, professionals, men) 12 W 21 St, btwn 5th/6th Aves; 206-7772

***Quick!** (Party Girdles, TVs, gays, straights) 6 Hubert St (on Hudson, 5 blocks below Canal); 925-2442

Saturday

Barefoot Boogie (smoke & alcohol free) 434 6th Ave (btwn 9/10 Sts); 832-6759

419 419 N. Highway, Southampton, LI; 516/283-5001

Love Zone (dancing & performers) 70 Beach St, Staten Island; 718/442-5692

Private Eyes (YMVA Night, students, professionals, men; **CLOSED UNTIL SEPT 8**) 12 W 21 St, btwn 5th/6th Aves; 206-7772

***Roxy** (gays/TVs/club kids; some non-gay, especially women; mix depends on party) 515 W 18 St (btwn 10/11 Aves); 645-5156

Sound Factory (mostly gay; serious House/Club dancing, no alcohol, opens 11 pm) 530 W 27 St (10th/11th Aves); 643-0728

Sunday

***Better Days** (primarily gay men of color) 316 W 49 St (8/9 Aves); 245-8925

The Building (Club Bad's *The Men's Room*, students, professionals, men; go-go boys & 60-ft. ceiling) 51 W 26 St; 576-1890

***Mars** (Paradise Garage Night) 13 St & West Side Hwy, 691-6262

***Pyramid** (Junior's Tea Dance 6-9 pm, *Gay Cabaret* at midnight; \$5) 101 Avenue A, btwn 6/7 Streets; 420-1590

***Roxy** (A Groovy Kind of Love; students, club kids, hunks, men) 515 W 18 St; 645-5156

Savage (Chip Duckett's *Next Thing*) 208 W 23 St; 691-4421

20/20 (Michael Fesco's *Tea Dance*, opens 5 pm; \$6; free Mimosas & BMs from 5-7, buffet at 7:30) 20 W 20 St; 727-8841

Every Night (or almost)

419 (nightly *Gay House Party*, opens 6 pm) 419 N. Highway (Rte 27), Southampton, LI; 516/283-5001

Grand Central (closed Mon & Tues, 2-4-1 drinks Thursday) 210 Merrick Road, Rockville Centre, LI; 516/536-4800

Magic Touch (ethnic mix: Anglo/Latin/Asian) 73-13 37th Rd, Jackson Heights, Queens; 718/429-8605

Monster (West Village) 80 Grove St at Sheridan Sq.; 924-3557

Spectrum (closed Mon-Tue, WED free, THU free & 2-4-1 drinks, FRI m/f strip, SAT record stars, SUN variety show & free 9-10 pm; *Coors served*) 802 64th St @ 8th Ave, Bay Ridge, Bklyn; 718/238-8213

DANCING OUT for Women

Tuesday

Hatfield's 126-10 Queens Blvd., Kew Gardens; 718/261-8484

Grand Central (women's night, also open Wed-Sun) 210 Merrick Road, Rockville Centre, LI; 516/536-4800

Wednesday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Excalibur (*Ladies Night*, \$1 drinks) corner 10th/Jefferson behind football stadium, Hoboken, NJ; 201-795-1161

Private Eyes (Shescape *Afterwork Party*, 5-10 pm; \$5 before 7 pm, \$7 after) 12 W 21 St; info 645-6479, club 206-7772

Thursday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Pyramid (Jerry's *Girl Bar*, 8 pm - 2 am) 101 Avenue A (btwn 6/7 Sts); \$5; 475-3538

Friday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Clit Club (Jocelyn & Julie's alternate Fridays, next is Sept. 7; go-go girls, lesbo erotic videos; 8 pm; \$5) 432 W 14 St; 406-1114

Hatfield's 126-10 Queens Blvd., Kew Gardens; 718/261-8484

Millennium (*Ladies' Night*) 1770 NY Ave (Rte 110), Huntington, LI; 516/351-1402

Visions 56-01 Queens Blvd, Woodside; info 718/846-7131, club 718/899-9031

Saturday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Silver Lining 175 Cherry Lane, Floral Park, LI; 516/354-9641

Starz 836 Grand Boulevard, Deer Park, LI; 516/242-3857

Sunday

Bedrock 121 Woodfield Rd, W. Hempstead, LI; 516/486-9516

Club Paradise (Pyramid Productions, 6 pm - 2 am, \$5 before 8 pm/\$7 thereafter) 15 Waverly Place (btwn 5th Ave/B'way); 533-3048

Love Shack (Jill Reiter's *Booby Trap*, alternative music, \$3) at New Lis-mar, 41 1st Avenue at 2nd St; 777-9477

Every Night (or almost)

Duchess II (small dance floor) Sheridan Sq. & 7th Ave South; 242-1408

Spectrum (closed Mon & Tues; good gay/lesbian mix, see *Every Night*, above, for details) 802 64th St, Bklyn.; 718/238-8213

Editor's tips for tourists:

A (*) denotes a club that attracts TVs.

Clubs generally open at 10 pm, close at 4 am, unless otherwise noted. Admissions range from \$5 to \$15. Invites offer discounts, and are sometimes required. It's wise to call ahead to confirm that a party is still happening.

Some clubs, especially Cocacabana, but also Roxy, Quick!, Love Machine, Limelight, and The Building have been known to let people in randomly or selectively, instead of having a simple line at the door.

Discrimination on the basis of race, gender and orientation is illegal. Selectivity based on attire, attractiveness and attitude is not. Looking perky, exotic or rich helps. So does coming early.

Mixed parties usually get gayer as the night wears on.

Special one-time parties are listed in the day-by-day calendar.

COMMUNITY DIRECTORY

A.C.C.C. AIDS CENTER OF QUEENS COUNTY SOCIAL SERVICES-EDUCATION-BUDDIES-COUNSELING-SUPPORT GROUPS

Volunteer Opportunities
(718) 896-2500(voice)
(718) 896-2985(TDD)

ACT UP (AIDS Coalition to Unleash Power)

486A Hudson Street, Suite G4 NYC
10014 (212) 989-1114
A diverse, non-partisan group of individuals united in anger and committed to direct action to end the AIDS crisis. Gen. meetings Mon. nights 7:30 in The Great Hall, Cooper Union, on Cooper Square between Astor and St. Marks Place's.

AIDS RESOURCE CENTER (ARC)

Supportive housing for homeless PWAs (Bailey House and apartments). Non-judgemental pastoral care for PWAs and loved ones. Volunteer opportunities. (212) 481-1270, 24 West 30th St., NYC 10001

ALOG/ALPN-NY (Asian Lesbians of the East Coast/Asian Pacific Lesbian Network-New York)

We are a political, social and supportive network of Asian Pacific lesbians. Planning meetings on the 1st Sunday and social events on the last Friday of each month. Call (212) 517-5596 for more information.

ARCS (AIDS-Related Community Services)

for Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster and Westchester counties. AIDS education, client services, crisis intervention, support groups, case management, buddy and hospital visitor program.
214 Central Ave., White Plains, NY 10606 (914) 933-0606
838 Broadway, Newburgh, NY 12250 (914) 562-5005
AIDSline (914) 983-0807

ASIAN & FRIENDS-NEW YORK

A not-for-profit organization which promotes friendships with Asian/Pacific Islander, Asian-American, and non-Asian gay men through social, cultural, educational, and service activities and programs. Call our Hotline: 212-674-5004, or write to: P.O. Box 9628, NY, NY 10163-0023.

ATR (AIDS TREATMENT REGISTRY, INC.)

Publishes a bi-monthly Directory of clinical trials of experimental AIDS/HIV treatments in NY/NJ, and has educational materials/seminars for trial participants. ATR also advocates for improvements in the trial system. P.O. Box 30234, NY, NY 10111-0102, (212) 298-4198. Publications free/donation requested.

BAR ASSOCIATION FOR HUMAN RIGHTS

Lawyers Referral Service for the Lesbian and Gay Community Full Range of Legal Services (212) 459-4873 Free Walk-in Legal Clinic. Tuesday 6-8 pm/Lesbian & Gay Community Centr. Ground Floor

BIDS (BISEXUAL DOMINANCE & SUBMISSION GROUP)

Share S/M experiences and fantasies with others in a positive, non-judgemental atmosphere. First Sunday of the month, 4:45pm at the Community Center 208 W. 13 Street, NYC. This group is part of the New York Area Bisexual Network.

BISEXUAL INFORMATION & COUNSELING SERVICE, INC.

A professionally staffed, non-profit organization for bisexuals, their families and partners, facing problems of a psychological or medical kind. We also work with those in doubt about their sexuality. Confidentiality is protected by law. For information phone: (212) 459-4784

BISEXUAL PRIDE DISCUSSION GROUP

Topical discussions on issues of interest to the community in a congenial atmosphere, followed by an informal dinner at a friendly local restaurant. Every Sunday, 3:00-4:30pm at the Community Center 208 W. 13 Street, NYC. Part of the New York Area Bisexual Network.

BIWAYS NEW YORK

Monthly social events for the Bisexual community and friends. Call NYABN for details of upcoming events. (212) 459-4784

BIPAC (BISEXUAL POLITICAL ACTION COMMITTEE)

Political action on issues of importance to the Bisexual/Lesbian/Gay community. Monthly meeting/potluck held 8:00pm on fourth Thursday of the month at members homes. Call NYABN for this month's location. (212) 459-4784

BISEXUAL YOUTH

Informal social & support group for Bisexual kids/youth. Monthly meeting/potluck lunch held 1:00pm on fourth Sunday of the month at members homes. Call NY ABN for this month's location. This group is part of the New York Area Bisexual Network.

BLUS-BRONX LESBIANS UNITED IN SISTERHOOD

Social, political and support networking group for women and their friends. Regular social events and meetings on the first and third Fridays of every month. At The Community Center, 208 W. 13 Street, from 8:30-9pm. For more info call Lisa at (212) 829-8617.

BODY POSITIVE

If you or your lover has tested HIV+, we offer support groups, seminars, public forums, reference library, referrals, social activities and up-to-date national monthly, "THE BODY POSITIVE" (\$25/year). (212) 721-1348.
2095 Broadway, Suite 308, NY, 10023

BROOKLYN'S LESBIAN AND GAY POLITICAL CLUB LAMBDA INDEPENDENT DEMOCRATS

L.I.D. endorses and works for candidates in local, state and national elections, lobbies for legislation, and conducts community outreach through streetfairs and meetings on special topics. Join us. 336 Ninth St., Suite 135 Brooklyn, NY 11215 (718) 965-8482

CIRCLE OF MORE LIGHT

Spiritual support and sharing in a gay/lesbian affirmative group. West-Park Presbyterian Church 195 West 98th Street West worship service 8:30 pm, program 7:30. Marsha (212) 304-4573/Chad (212) 891-7118.

COMMUNITY HEALTH PROJECT

208 West 13th Street, NYC, New York 10011 For Appointments and Information (212) 575-3559 (TTY/Voice) PROVIDING CARING, SENSITIVE AND LOW COST HEALTH CARE SERVICES TO THE LESBIAN AND GAY COMMUNITY

COMMUNITY RESEARCH INITIATIVE

CRI tests experimental drugs and treatments for AIDS and HIV related illnesses. Monthly treatment and research group for HIV+ individuals. Treatment and research newsletter, forums and public seminars. Call Alice Spears or Ken Fornatore at (212) 481-1050 for info and mailing list.

CONGREGATION BETH SIMCHAT TORAH

NY's Gay and Lesbian Synagogue Services Friday at 8:30pm 57 Bethune Street For info. call (212) 929-9498.

CONGREGATION B'NAI JESHURON

Monthly Spiritual Gatherings and free catered festive luncheons for all People With AIDS, their lovers and families. Program includes music and discussion led by our Rabbi. Call (212) 787-7800

DIGNITY BIG APPLE

A community of Lesbian and Gay Catholics. Activities include Liturgies and socials every Sat., 8:00 pm, at the Center, 208 W. 13 Street, NYC. Call (212) 818-1309.

DIGNITY NEW YORK

Lesbian and gay Catholics and friends AIDS Ministry: Spiritual Development The Cathedral Project. Worship Services & Social-Sun. Even. 7:30pm-St. John's Episcopal Church 218 West 11th Street @Wewdy-675-2179

EDGE Education in a Disabled Gay Environment

For the physically disabled Lesbian and Gay Community. (212) 989-1921 P.O. Box 305 Village Station, New York, NY 10014

FRONT RUNNERS

A running club for lesbian and gay athletes of all abilities. Fun Runs of 1-6 miles held every Sat. at 10am and Weds. at 7pm in Central Park and every Tues. at 7pm in Prospect Park. For information: call (212) 724-6700.

THE FUND FOR HUMAN DIGNITY

National Gay and Lesbian Crisis Line "AIDS 800-1-800-SOS-GAYS Educational Resource Center; Positive Images Media Center; NY State Arts Program 665 E'way Suite 410 NYC, NY 10012 (212) 529-1600

THE GAY AFRICAN AMERICANS OF WESTCHESTER (The G.A.A.)

is a community based support group formed in Westchester County. Various activities are planned for the coming months. Please call 914-376-0727 for more info.

GAY FATHER'S FORUM

A support organization for gay fathers, their lovers, and others in child-nurturing situations. Monthly meetings include a potluck supper, support groups on varied specialized topics, speakers, and socializing. Meetings: 1st Friday each month, 7pm, at The Center, 208 W. 13th St., West of 7th Ave. Contribution: \$6. Bring a main course for 4 people (or pay a \$5 food charge.) For information call: 212-979-7541 or 212-288-3236

GLAAD Gay & Lesbian Alliance Against Defamation

80 Varick Street, NYC 10013 (212) 966-1700 GLAAD combats homophobia in the media and elsewhere by promoting visibility of the lesbian and gay community and organizing grassroots response to anti-gay bigotry. Do you have 30 minutes a month to fight homophobia? Join the GLAAD Phone Tree! Call (212) 966-1700 for information.

GLIB

Gay and Lesbian Independent Broadcasters invites you to tune into OUTLOOKS on WBAI-NY, 98.5 FM every other Sunday, 7:30-8:30pm and join us every Tuesday at 7:00pm to 8:00pm to become a member of GLIB. No experience needed. 505 Eighth Avenue, NY, NY 10018 Attr: OutLooks or call (212) 245-6366- ask for GLIB.

GAY & LESBIAN HEALTH CONCERNS

An office of the NYC Dept. of Health, provides linkages between NYC Health & Human Svcs, and the Lesbian & Gay community, focusing in ALL health concerns; resource information for health services consumers and providers. 125 Worth Street, Box 67, New York, NY 10013. For info call (212) 569-4995.

GAY MALE S/M ACTIVISTS

Dedicated to safe and responsible S/M since 1961. Open meetings w/programs on S/M techniques, lifestyle issues, political and social concerns. Also special events, speakers bureau, workshops, demos, affinity groups, newsletter, more. GMSMA - Dept. O, 496A Hudson Street, Suite D23 NYC 10014 (212) 727-9878.

GMAD (GAY MEN OF AFRICAN DESCENT)

80 Varick Street, NYC 10013 a support group of Gay Men of African Descent dedicated to consciousness-raising and the development of the Lesbian and Gay Community. GMAD is inclusive of African, African-American, Caribbean and Hispanic/Latino men of color. Meetings are held, weekly, on Fridays. For more information, call 718-802-0182.

GAY MEN'S HEALTH CRISIS HOTLINE

FOR INFORMATION ON SAFER SEX AND HIV-RELATED HEALTH SERVICES, AND FOR INFORMATION ON ONE-TIME, WALK-IN AIDS COUNSELING SERVICES 212-807-6655/212-645-7476 TDD (For the Hearing Impaired) Mon-Fri. 10:30 a.m. to 9 p.m. Sat 12:00 to 3:00

GIRTH & MIRTH CLUB OF NEW YORK

Social club for heavy, chubby gay men & their admirers. Monthly socials at the "Center", weekly bar nights Thursdays at the "Chelsea Transfer", monthly Fat Apple Review, bi-monthly F.A.R. panels. For more information call Ernie at 914-898-7735 or write: G&M/NY, Dept. O, P.O. Box 10, Pelham, NY 10803.

HEAL (Health Education AIDS Liaison)

Weekly info. and support group for treatments for AIDS which do not compromise the immune system further, including alternative and holistic approaches. Wed 8pm. 208 W. 13th St. (212) 674-HOPE.

HERITAGE OF PRIDE, INC.
Organizers of New York's Lesbian and Gay Pride events: the March, the Rally and the Dance on the Pier. Call (212) 691-1774 for meeting schedule or more information. 208 West 13th Street, NY, NY 10011.

HETRICK-MARTIN INSTITUTE
for lesbian and gay youth. Counseling, drop-in center (M-F, 3-6pm), rap groups, Harvey Milk High School, AIDS and safer sex information, referrals, professional education. (212) 633-8920 (voice) (212) 633-8926 TTY for deaf

HISPANIC UNITED GAYS & LESBIANS
Educational services, political action, counseling and social activities in Spanish and English by and for the Latino Lesbian and Gay Community. General meetings 8:00 pm 4th Thursday of every month at 208 West 13th Street. Call (212) 691-4181 or write H.U.G.L., P.O. Box 226 Canal Street Station, New York, NY 10018.

IDENTITY HOUSE
Now in our 20th year, we provide peer counseling, therapy referrals and groups for the lesbian, gay and bisexual community. Call us at (212) 243-6181. Visit us at 544 8th Ave., between 14th-15th Streets, Manhattan.

INSTITUTE FOR HUMAN IDENTITY
Sliding scale fees • Insurance accepted. Gay & Lesbian Psychotherapy (212) 790-9432

LAMBDA LEGAL DEFENSE AND EDUCATION FUND
Precedent-setting litigation nationwide for lesbians, gay men and people with AIDS. Membership (\$35 and up) inc. newsletter and invitations to special events. Volunteer night on Thursdays. Intake calls: 2-4pm Mon thru Fri (212) 995-8585

LAVA (LESBIANS ABOUT VISUAL ART)
Call for slides for Lesbian Artists' Exhibition, Gay & Lesbian Community Center, NYC. For more information, send SASE to: Miriam Fougere, 118 Fort Greene Place, Brooklyn, NY 11217.

THE LESBIAN AND GAY BIG APPLE CORPS
Get your instrument out of the closet and come play with us. Symphonic, Marching, Jazz, Dixieland, Rock, Flute Ensembles and Woodwinds. 123 West 44th St. Suite 12L New York, NY 10036 (212) 689-2922.

LESBIAN & GAY COMMUNITY SERVICES CENTER
208 West 13th Street New York, NY 10011 (212) 620-7310 9am-11pm everyday. A place for community organizing and networking, social services, cultural programs, and social events sponsored by the Center and more than 150 community organizations.

LESBIAN AND GAY LABOR NETWORK
An organization of Lesbians and Gays who are active in their labor unions working on domestic partnership benefits and AIDS issues. For more information call (212) 332-8663.

LESBIAN AND GAY RIGHTS PROJECT
of the American Civil Liberties Union **KNOW YOUR RIGHTS/WE'RE EXPANDING THEM** (212) 944-9800, ext. 545

LESBIANS AND GAYS OF FLATBUSH
Brooklyn's social organization for both gay men and lesbians. P.O. Box 108, Midwood Station Brooklyn, NY 11230 • (718) 859-9437

LESBIAN HERSTORY ARCHIVES
P.O. Box 1258 New York, New York 10118/212-674-7232 Since 1974, the Archives has inspired, shaped and reflected Lesbian lives everywhere. Call to arrange a visit or to volunteer for Thursday worknights.

LONG ISLAND ACT-UP
Meets Tuesdays at 8pm at 161 Post Ave. in Westbury, NY. Support us for change on Long Island. Mailing address: PO Box 514, Westbury, NY 11590 516-338-4952.

LSM
is a support and information group for lesbians and bisexual women interested in fantasy, role-playing, bondage, discipline, S/M, fetishes, alternate gender identities, costumes and so forth. Membership is available only to women 18 years and older. Actual experience is not required but genuine interest and an open mind are. For information please write: P.O. Box 963, Murray Hill Station, New York, NY 10156

MEN OF ALL COLORS TOGETHER NY
A multi-racial group of gay men against racism. Meetings every Friday night at 7:45 at the Lesbian and Gay Community Services Center 208 W. 13th Street. For more info, call: (212) 245-6366 or (212) 222-6794.

METROPOLITAN TENNIS GROUP (MTG)
Our 200 member lesbian and gay tennis club includes players from beginning to tournament level. Monthly tennis parties. Winter indoor league. Come play with us! For information: MTG, Suite K83, 496-A Hudson St., New York, NY 10025. (718) 852-8562.

MDCA (Men of Color AIDS Prevention Program)
Provides safer sex and AIDS education information to gay and bisexual Men of Color; coordinates a network of peer-support groups for gay and bisexual Men of Color in all 5 boroughs of New York City. 303 Ninth Ave., New York, NY 10001 or call (212) 239-1796.

NATIONAL GAY AND LESBIAN TASK FORCE
is the national grassroots political organization for lesbians and gay men. Membership is \$30/year. Issue-oriented projects address violence, sodomy laws, AIDS, gay rights ordinances, families, media, etc. through lobbying, education, organizing and direct action. NGLTF 1517 U Street NW, Washington, DC 20009. (202) 332-8483.

NEW YORK ADVERTISING AND COMMUNICATIONS NETWORK
NYACN is the community's largest gay and lesbian professional group, welcoming all in communications—and their friends. Monthly meetings, 3rd Wed 8:30pm at the Community Center. Members' newsletter, job hotline, annual directory. Phone (212) 517-0360 for more info. Mention OutWeek for one free newsletter.

N.Y. FEMMES
Support and discussion group for lesbians who self identify as Femme and are primarily attracted to butch women. For membership information call Lisa (212) 629-9617.

N.Y. WOMEN'S SOFTBALL GUILD
For experienced, serious Softball Players, Coaches and Managers. We play mod/fast pitch week-ends in Manhattan and Queens. Try-outs begin Feb. 11 thru April or until filled. (212) 255-1379 Janet.

NINTH STREET CENTER
Since 1973, a community dedicated to demonstrating that a homosexual lifestyle is a rational, desirable choice for individuals dissatisfied with the rewards of conventional living. Psychologically - focused rap groups, Tues., Sat., 8 to 10 pm. peer counselling available. 319 E. 9 Street, New York, NY 10003, for info call (212) 228-5153.

NORTH AMERICAN MAN/BOY LOVE ASSOCIATION (NAMBLA)
Dedicated to sexual freedom and especially interested in gay intergenerational relationships. Monthly Bulletin and regular chapter meetings on the first Saturday of each month. Yearly membership is \$20; write NAMBLA, P.O. Box 174, Midtown Station, New York, NY 10018 or call (212) 607-8578 for information.

NORTHERN LIGHTS ALTERNATIVES
Improving Quality of Life for People with AIDS/HIV. THE AIDS MASTERY WORKSHOP: Exploring the possibilities of a powerful and creative life in the face of AIDS. Call (212) 255-8554

NYC GAY & LESBIAN ANTI-VIOLENCE PROJECT
Counseling, advocacy and information for survivors of anti-gay and anti-lesbian violence, sexual assault, domestic violence, and other types of victimization. All services free and confidential. 24-hour hotline (212) 807-0197

PEOPLE WITH AIDS COALITION
(212) 532-0307/1-800-428-3260 Hotline (212) 532-0568 Monday thru Friday 10am-6pm Meal programs, support groups, educational and referral services for PWA's and PWAs's.

PEOPLE WITH AIDS HEALTH GROUP
Underground buyer's club importing not-yet-approved medications and nutritional supplements. 31 West 26th St. 4th Floor (212) 532-0280

PROFESSIONALS IN FILM/VIDEO
336 Canal Street, 8th Floor, NYC 10013 212-645-3351

QUEER NATION
The Lesbian and Gay direct action group dedicated to fighting homophobia and Gay and Lesbian invisibility. Anyone can suggest an action and should come to meetings prepared to organize and implement it. QN, Box 1524, Cooper Station, New York, NY 10003. Call 212-463-7208 for meeting info.

SAGE: (Senior Action in a Gay Environment)
Social Service Agency providing care, advice, & educational services for gay & lesbian seniors. Also serves over 100 homebound seniors & older PWAs 208 West 13th St. NYC 10011, (212) 741-2247

SETHIAN GAYS, LESBIANS AND BISEXUALS
For all of us interested in reaching out to each other in exuberance to spontaneously explore and expand upon the Seth/Lane Roberts "Philosophy" as it relates to our lives, personally, sexually and politically. Call AJ (212) 979-5104

SUNDANCE OUTDOOR ADVENTURE SOCIETY
A non-profit club offering outdoor activities for every season including hiking, biking, skiing, water activities and other outdoor activities for the Gay/Lesbian community. For information or complimentary Newsletter call (212) 598-4726.

THE OUTREACH USING COMMUNAL HEALING (TOUCH)
Community volunteers providing a weekly buffet supper for the Brooklyn AIDS community. TOUCH meets Monday evens 5pm to 8:30pm - at downtown Brooklyn Friends Meeting House (110 Schermerhorn St. near Boerum Place). Limited transportation may be arranged. Info: (718) 622-2766. TOUCH welcomes contributions of funds, food and volunteers.

ULSTER COUNTY GAY AND LESBIAN ALLIANCE
Meets first and third Monday of each month at 7:30 pm at the Ulster Church on Sewall Road in Kingston. For information, call (914) 626-3203.

UPPER MANHATTAN TASK FORCE ON AIDS
Education, Hotline, Supportive Case Management, and Volunteer Recruitment and Referral. 212-870-3352

WHAMI (Women's Health Action And Mobilization)
A direct-action group committed to demanding, securing and defending absolute reproductive freedom and quality health care for all women. We meet every Wed. at 6:30 pm at 105, E 22nd St., 4th Floor. (212) 713-5886. Mailing address: WHAMI, P.O. Box 733, NYC 10009

WOMEN'S ALTERNATIVE COMMUNITY CENTER (WACC)
A non-profit, Lesbian community center serving Queens, Nassau and Suffolk counties. Thurs night weekly discussion grps. 8:30pm, for other activities please contact us at (516) 483-2050.

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OUTWEEK BAR GUIDE

CHELSEA

- Barbary Coast, 64 7th Ave. (14th St.), 675-0385
The Break, 232 8th Ave. (22nd St.), 627-0072.
Chelsea Transfer, 131 8th Ave. (bet. 16th & 17th), 929-7183
Eagle's Nest, 142 11th Ave (21st St.), 691-8451
Private Eyes, 12 W. 21st St. (bet. 5th & 6th), 206-7770
Rawhide, 212 8th Ave., (21st St.), unlisted.
Spike, 120 11th Ave., 243-9688

WEST VILLAGE

- The Annex (to Cellblock 28), 673 Hudson St. (bet. 13th & 14th), 627-1140—*Temporarily Closed*
Badlands, Christopher & West St., 741-9236
Boots & Saddle, 76 Christopher St., 929-9684
Cellblock 28, 28 9th Ave, 733-3144—*open on a limited basis; call for info*
The Cubbyhole, 438 Hudson (Morton St), 243-9079 (Now for Men)
Crazy Nanny's, 21 7th Avenue South, 366-6312 (Women)

- D.T.'s Fat Cat, 281 W. 12th St., 243-9041
Duchess II, 70 Grove St (7th Ave.), 242-1408 (Women)
Dugout, 185 Christopher St., 242-9113 (formerly the Ramrod)
Eighty Eights, 228 W 10 St., 924-0088
J's (The Hangout), 675 Hudson St., 242-9292
Julius, 159 W. 10th St., 929-9672
Keller's, 384 West St. (at Christopher), 243-1907
Kelly's Village West, 46 Bedford St., 929-9322
Marie's Crisis, 59 Grove St. (7th Ave), 243-9323
The Monster, 80 Grove St. (7th Ave.), 924-3558
New Jimmy's, 53 Christopher, 463-0950
Ninth Circle, 139 W. 10th St., 243-9204
Sneakers, 392 West St., 242-9830.
Two Potato, 145 Christopher St., 242-9340.
Ty's, 114 Christopher, 741-9641.
Uncle Charlie's, 56 Greenwich Ave., 255-8787

WEST SIDE

- Candle Bar, 309 Amsterdam Ave., 874-9155

- Cat's, 730 8th Ave., 221-7559
Don't Tell Mama, 343 W. 46th St., 757-0788
Gents, 360 W 42 St. (9th Ave), 967-0659
Sally's Hideaway, 264 W. 43 St., 221-9152
Town & Country, 9th Ave at 46th St., 307-1503
Trix, 246 W. 48 St. (bet. Bdw & 8th Ave), 664-8331
The Works, 428 Columbus Ave (at 81st), 799-7365

EAST SIDE

- Bogart's, 320 E. 59th St., 688-8534
Brandy's Piano Bar, 235 E. 84th St., 650-1944
G.H. Club, 353 E. 53rd St., 223-9752
Johnny's Pub, 123 E. 47th St., 355-8714
NY Confidential, 306 E 49 St., 308-8390
Regent East, 204 E. 58th St., 355-9465
Rounds, 303 E. 53rd St., 593-0807
South Dakota, 405 3rd Ave., 684-8376
Star Sapphire, 400 E. 59th St., 688-4710
The Townhouse, 236 E. 58th St., 754-4649
Twenty-Nine Palms, 129 Lexington Ave., 686-8299

EAST VILLAGE

- The Bar, 68 2nd Ave. (at 4th St.), 674-9714
Boy Bar, 15 St. Mark's Pl., 674-7959
The Pyramid, 101 Avenue A, 420-1590
Tunnel Bar, 116 1st Ave (7th St.), 777-9232

BROOKLYN (718)

- After Five Plus, 5 Front St., 852-0139
Spectrum, 802 64th St. (at 8th Ave), 745-9611
Sweet Sensations, 6322 20th St., 435-2580

QUEENS (718)

- Breadstix, 113-24 Queens Blvd., Forest Hills, 236-0300
Hatfield's, 126-10 Queens Blvd., Kew Gardens, 261-8484
Hideaway, 87-36 Parsons Blvd., Jamaica, 657-4585
Love Boat, 77-02 Broadway, Elmhurst, 429-8670
Magic Touch, 73-13 37th Rd, Jackson Hgts, 429-8605



Diagnosis: HIV+

There is no cure for HIV. But there are treatment options. The *AIDS/HIV Treatment Directory*, published by the American Foundation for AIDS Research (AmFAR), is a "user-friendly" guide to the full range of approved and experimental treatments. A subscription to the Directory is the best way to receive this information regularly. A subscription is also an ideal way to support the efforts of AmFAR to raise funds to underwrite research and education about HIV disease. A one-year subscription (4 issues) is only \$30.00. To subscribe, or to make a contribution, send your check to AmFAR.



American Foundation for AIDS Research
1515 Broadway, New York, NY 10036

People with HIV disease who cannot afford a paid subscription may obtain a complimentary copy by calling the National AIDS Information Clearinghouse at 1-800-458-5231.

STATEN ISLAND

Sandcastle, 86 Mills Ave., (718) 447-9365

WESTCHESTER (914)

Playroom, 590 Nepperhan Ave., Yonkers, 965-6900

Stutz, 202 Westchester Ave, White Plains, 761-3100

LONG ISLAND—NASSAU (516)

Bedrock, 121 Woodfield Rd., West Hempstead, 486-9516

Blanche, 47-2 Boundary Ave., Farmingdale, 694-8906

Grand Central, 210 Merrick Rd, Rockville Centre, 536-4800

Pal Joey's, 2457 Jerusalem Ave., North Bellmore, 785-8301

Silver Lining, 175 Cherry Lane, New Hyde Park, 354-8641

Station House Pub, 3547 Merrick Rd, Seaford, 785-9808

LONG ISLAND—SUFFOLK (516)

419, 419 North Highway (Rt. 27), Southampton, 283-5001

Bunkhouse, 192 N. Main St. Sayville, 567-2865

Cherry's, Bayview Walk, Cherry Grove, FI, 597-8820

Club Swamp Disco/Annex Restaurant, Montauk Hwy, Wainscott, 537-3332

Ice Palace, Cherry Grove Beach Club, FI, 597-8800

Kiss, 161 Farmardie Dr., Lake Ronkonkoma, 467-9273

Club 808, 808 Sunrise Hwy., W. Babylon., 661-9580

Millennium, 1770 NY Ave, Huntington, 351-1402

Starz, 836 Grand Boulevard, Deer Park, 242-3857

Thunders, 894 W. Jericho Tpke., Smithtown, 884-1410

NEW JERSEY (201)

Charlie's West, 536 Main St., E. Orange, 678-5002

Feather's, 77 Kinderkamack Rd., River Edge, 342-8410

Friendly's Bar, 6310 Park Ave., West New York, 854-9895

Excalibur, 10th & Jefferson, Hoboken, NJ, 795-1161

Nite Lite, 509 22nd St., Union City, 863-9515

Vibrations, 165 Cedar Lane, Teaneck, 836-5518

Yacht Club, 366 Berkshire Valley Rd., Jefferson, 697-9780



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PROJECT

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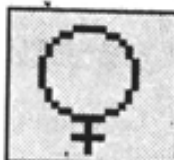
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GOSSIP

Continued from page 53

Boys] or Andrew Dice Clay," he notes. "But it would have been a lot more honest and consistent for them to have admitted that they made a mistake with their earlier records of bigotry [Guns 'n' Roses, Dice Clay] rather than try to present the Gato Boys as something entirely new."

Funny. Kevin Sessums had written about me in his letter: "Many times your arguments have weight, but your tactics are as vile and reprehensible as a Helms on the political right or a Stalin on the political left." I had responded that I have no problem with using the tactics of my oppressors against them—and against the hideous lesbian and gay traitors who sell out for a few crumbs.

You see, Kevin darling, it is no coincidence that Geffen's sudden enlightenment comes at the same time that 20th Century Fox honcho Barry Diller has all but rid his movie company of Andrew Dice Clay and at the same time that your editor in chief Tina Brown is commissioning pieces exposing and attacking homophobes and writing about AIDS in her "Letter From the Editor." Incidentally, readers, I must correct a *major* faux pas made in this column regarding Ms. Brown: She does *not* wear Chanel. It's no coincidence that, while Liz Smith's zealous-like rigidity keeps her unmovable, the rest of the media is now going after her with a vehemence. It's no coincidence that Billy Norwich (*Daily News*) has, into the last year, defended the gay press, attacked homophobes and chastized socialites who make insensitive and bigoted remarks. It's no coincidence that editors and publishers in this town are now very concerned with what gets said here and are trying really hard to incorporate more queer stuff in their publications. It's no coincidence that many in the media now eagerly talk to GLAAD and other queer media analysts (more reserved than I), 'cause, hell, they don't want to deal with me!

And that's just the tip of the iceberg. The aforementioned were

all the people I have ripped to shreds: the people whose telephone numbers I've printed, the people whom I've said the most horrendous, disgusting, grotesque things about; the people whose "private" lives I've bantered about.

No, Mr. Sessums. I would say my tactics are just fine. I don't care, you see, whether these people are experiencing a wonderful, spiritual consciousness-raising, or if they're simply scared shitless of this volatile, aggressive, earthshaking queer movement, which is busting out all over and demanding their immediate attention. All I really care about, to tell you the truth, is the fact that THEY'RE DOING THIS SHIT—AND IT DOESN'T MATTER TO ME WHAT THE FUCKING REASONS ARE!

But what about people like yourself? Well, think about it. You would have been all the more popular and appreciated if you, as a gay man who, I sense, truly does believe in our liberation and as a good person at heart (after all, you are now dating unwavering AIDS activist and dear comrade of mine, Peter Staley, aren't you?), aggressively used that queer foot you have in the door by pushing these people. Instead, you came to the defense of some sleazy billionaire who EVENTUALLY HAS TO DO WHAT WE SAY ANYWAY. And that leaves you having said a lot of really dumb, stupid things and portraying yourself as a kiss ass (when I don't believe you *really* are), and for what?

How embarrassing.

Now, look. We'll probably be going in for the kill, so to speak, on your editor in chief and the rest of that lot in the very near future. My advice to you and all the other queers wafting about up there is: Get in on this now, and join us. Or just move out of our way, and stop defending these idiots. But, please, choose one way or the other. *Please*. We don't want you getting hurt.

If you can't join us, just sit over there on the sidelines and enjoy the fireworks.

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DO YOU DREAM OF LOVING IN THE BREEZE,
the warmth of a body, deep in the night, some one who longs to hold you tight, until the mornin' light. Do you long to go deep into the river that flows, like a hot and mighty river into an ocean of gold. So if you feel that this is you then this is what I want to do. Womyn of color preferred. Send photo/note to
Outweek Box 3030

PETITE FELINE
seeks scratching post to work out animal passions purrfectly compatible w/tall dark lesbian w/ car.
Outweek Box 3029

UPPER WEST SIDE MOM
39, seeks another for mostly daytime drama. I train in karate, freelance as a singer/percussionist, and cook whole foods. Captivated by Jewish ritual, I

CARPE DE DIEM

BEAT ME WHIP ME MAKE ME ADVERTISE
in the personals! GWF 32 chunk o woman fem pretty social slightly twisted seeks an aggressive attractive butch dyke with a taste for leather and lace.
Outweek Box 3185

GWM 27 BLACK HAIR BR EYES
would you like to sit back watch Xmovies drink a beer have a smoke and spread your strong hairy legs and get your dick sucked without reciprocation. Send your photo and number Mike
Outweek Box 3212

bring a critical mind to it's practice. Still with same man 20 years, I hope for as much with you. P.O. Box 20327, New York, NY 10025-1512.

ARE YOU A KIND-HEARTED LADY WHO MATCHES THE GIVENS?

A GW Femm., age 30-40, full bust 36 and up please. Slim to slightly "chunky" OK. Short hr. Non-career type or part-time worker OK. Very loving, warm, mature, honest, mild mannered and spoken.

Available? Values the home, life and simplicity? Please gracious lady send a letter and phone # to: Sandy. A wonderfully mature, mild, soft-spoken person awaits you. Absolutely no bi's or butches. Outweek Box 3007

HAVE YOUR DATE AND EAT IT TOO!

GWF 25 tall but not too tall, sweet but not sappy, and sexy, too sexy, yes! Let's make a date for Cappuccino heavy on the whipped cream, sensual talk and sweet bliss. My astrological chart is free and easy with lots of need for water signs Cancers and Aquarians. Photo/letter/phone please. Our date will be a sweet night, but you have to write. Outweek Box 2973

GYRATING EUROTRASH

in search of All-American girl to stuff my mouth with pink gooey Sno-Balls and sticky Goo-Goo Clusters. Let's stack Necco Wafers on your nipples and soak ourselves in a tub full of Strawberry Nehi. I lose control just dreaming of the things we could do with Count Chocula and Nestle's Quik. Remember: an orifice without a preservative-laden snack is a lonely little hole indeed. Outweek Box 2972

AFTER I MEET YOU,

k.d. will be only the 2nd sexiest woman in the world to me! I sure do go for that NEO-BUTCH cool, exceptional brains, cleverness, and a singular personality and point of view. Artistic optional. Me? Arts professional, slim, young-looking 30ish, exceedingly attractive with Vogue meets Gap look. Something like the cross between two Hepburns (in their heyday). Ambitious/ accomplished. Fun! Take a chance; you won't be disappointed. Swap photos. Outweek Box 2938

SINGLE GWF, 25 YRS., 6FT, androgynous, very attractive, real, ambitious, honest, gainfully

employed, interested in a nonaddictive friendship/relationship with an older, preferably Jewish, sexy, voluptuous woman who enjoys wearing high heels, and passionate weekends in the Hamp tons. Please no substance abusers, bis, or smokers. Clear minded emotionally stable women who enjoy and are passionate about life need reply. All replies responded to. Photo & note please. I'd love to sweep you off your feet. I'm a true romantic. Outweek Box 2812

SENSUOUS TOMBOY 30 YRS,

seeks lesbian 25-35 to date. Seven-Sisters' educated. I no longer drink/smoke. Outweek Box 2805

DEADLINE EXTENDED! OCT. 1ST.

3 FOR 1

WOMENS PERSONALS CLIP-THIS AD



men's personals

WHAT A SUMMER

I can't stand it. Just when you get comfortable knowing that you are wild about a friend, his long summer vacation is over. And you feel at a real loss. I can't stand it. Remember that first weekend at the Roxy when we realized just how fabulous each

other was: a week of clubbing followed. The when you returned from Fire Island, a couple more weeks of clubbing and activism. Dancing with Grace, protesting in Montreal, me falling in "love?" there, then Fire Island and you getting caught spinning your pony-tail round and round, using it as a whip to beat your trick with (and we all thought you were a top!), more activism, more clubs—including the night at Sodomee when I was—as usual—a star. I can't stand it. You're going back to L.A. I

"I miss you, you "gay activist wannabe." If there's anybody out there who thinks they could be as wild, write me. Outweek Box 3215

GWM 27 BLACK HAIR BR EYES

would you like to sit back watch Xmovies drink a beer have a smoke and spread your strong hairy legs and get your dick sucked without reciprocation. Send your photo and number Mike Outweek Box 3212

ASIAN ALERT

Tall, goodlooking, vws Manahattan WASP prof, 40's, wd like to hear from Asian men, top or vers, any age, who know what they want. Well endowed + vers But prefer being bottom. Easy-going, friendly, discreet, healthy & safe. Love good talk & good sex. Bi or married OK. Native Americans, Hispanics & East Indians also welcome.

Detailed letter please. Tell me what you like & how you like it. Outweek Box 3205

BEEFY PECS WITH VIM

If you are in shape, love to receive/give vigorous massage have a keen sense of muscle eroticism, this solid, short, mature guy with impressive torso wants you for dynamite session. Any age, race but must be fit. Letter,

photo Outweek Box 3202

GWM, 40, 5'6", 130, QUIET, lonely, mainly top, with antiques/ refinishing business, seeks one special, thin GM to share my life and help my business. I am in the city often. Box 1526 Newburgh, NY 12551

CLIPPER HAIR CUTS

Handsome, hung Wm, 31, turns on to cleaning you up—flattops, crewcuts, military, punk, head-shaves. Already short-haired guys also get me hot. POB 2291, New York, NY 10185

GBM SEEKS HUSKY GBM

GBM 26 6'2" 240lbs masc husky avg sz endow vers w/ zany sense of humor seeks masc husky GBM btwn 26-35 with zany sense of humor. Must be vers & romantic. No drugs or fems Photo Phone Outweek Box 3182

GAY DAD & SON?

Sexy GWM wants to get it on w/gay or bi father & son. Prefer father; separately ok. Must be real hot looking for "Daddy's Boy" scene. Me: Attr, 36, 5'11", 190, br/hz, hot. P.O. Box

2520 Times Sq.
Sta. NYC 10108.

PICK ME! PICK ME!

GWM 32' 6" 175
sparkly hazel
eyes, thinning
brown hair,
friendly/approach-
able w/warm
smile, XLNT
sense of humor,
varied interests
from football to
ballet, looking for
friendship from
30-45 GWM; we'll
talk sex later,
send letter/
optional photo
Outweek Box
3176

**SUBMISSIVE,
MANLY GWM
SEEKS**
in-shape,
dominant man
(25-60) for SS No
drugs, pot,
boozers, hustlers.
Easy apartment
car parking here.

Box LSA, 1328
B'Way, #1054,
NYC 10001. I dig
men wearing
uniforms, jeans,
business suits.

HUGE BASKET 8", well, maybe 7 1/2"...

looking for other
like-sized dudes
for hot August
nights. Let's roam
the East Village,
holding

~~hands, laughing, dancing~~
till dawn... bagels
& lox when the
sun comes up.
We'll fall asleep in
each other's
arms, only to
wake with your
tongue in my
ear...

I'm 28, sexy bod,
full lips, and Boy,
have I got eyes
for you. Photo/
phone/letter. If
you're for real,
then I'm waiting to
hear all about

you.
Outweek Box
3172

MEANWHILE BACK AT THE RANCH

Cute & slim prof
GWM Mid-20's
6'1" B/BI mstche
pulling back the
reigns in the
hopes of being
closer to fine.
Closet romantic
and dreamchaser
with a sometimes
pithy sense of
humor and a no-
nonsense intellect
seeking a "mi
media naranja" to
make me a b
etter man. Sense
of humor &
mustache a
plus—must be
willing to grow
either. PH/PH
appreciated.
Outweek Box
3171

MIKE
GWM, 46 5'11"

155 lbs, thought-
ful, empathic. I
like classical
music, especially
opera, sports,
theater, restaur-
ants, travel,
politics. HIV-.
Looking for HIV-
male, 35-48, for a
growing relation-
ship. Mike (212)
222-1465

HEY RICK!
We made it at
Les Hommes. I
offered you my
quarters. I'm wild
for you. Call me.
TOM at 794-8716

NOW AUDITION- ING

For co-star role in
long-running
relationship. NJ
GWM, 36, 5'11",
165, br/br
seeking romantic
leading man type
with hairy chest,
wide range of
interests, not

afraid of commit-
ment to long-term
project. Photo and
resume to
Outweek Box
3105

**HOT, GYM-
BODY, 36, 5'8"**
Architect, can
make you laugh,
make you think,
HIV-Neg AIDS
widower wants &
knows how to
build a good
relationship.
Seeks same for
as many of the
above items as
you are.
Outweek Box
3103

**HIV+ GWM BR/
HZ 6'**
180 25 very hot
very masculine in
good shape
looking for + hot
masculine mature
guy into running
mountains beach
and weekend

travel. Write and
tell me about
yourself. Photo
helpful.
Outweek Box
3102

CARRIBEAN, GW, 5'10", B/BR 158

Looking for TBear
muscles included.
moustache/beard
appreciated.

Strong, sensitive,
affectionate, bit
possessive. Into
getting to know
someone and not
afraid of com-
mittment. Hand-
some not cute. A
real man. Phone
photo. Please no
fems. Love
Italians 30-45. Me
25.

Outweek Box
3097

PWA TO PWA
GWM, 40, 5'9",
138 lbs, br/br,
most. goodlook-

Drawn Out

Continued from page 64

Parker's work creates healthy fantasies of obsession and anonymity between partners, but it also involves goofy sex between friends. Not to say that his art, by not directly dealing with AIDS, is not worthy. It provides a free-for-all arena where anything is possible. The cartoonist's individuality reads clearly in his participation in *Strip AIDS* (organized by Robert Triptow), a charity comic book. In the midst of a rather serious collection, Parker created yet another hunk who finds the cure, only to happily discover that the side effects include becoming a werewolf, and that after drinking the last vial, he must propagate the cure by boffing as many gay men as he can. It's pure escapism, Parker admits, but humor often proves healing.

Not that he and his boyfriend, David Sanders, haven't been affected by AIDS. Jay Wetteland, a friend from the early days in L.A., died from AIDS over a year ago: "I have half of him here. We're gonna go out to Disneyland and sprinkle him. He loved Disneyland. He

was like my big brother."

Parker's aspirations also reach into fighting anti-lesbian and -gay bias crimes. He thinks that the New York street-watch group, the Pink Panthers is "really cool" and has thoughts of starting "an organization of gay martial arts called the Invisible Dragons. 'Some friends of mine in the martial arts are gay. You can go to class, and you can work out. No one realizes that you're gay, you're just invisible.' Except when a bashing occurs. Then, 'Dun-da-dahl,' he sings—superhero themes come naturally to him.

Other comic tales include a convention where writer Andy Meneles appeared in leather regalia, his boy-friend in slave gear and on a leash.

"The people at the Marvel booth were totally appalled. Marvel Comics is really homophobic. DC Comics is better. They're halfway teetering on getting some gay-positive role models. Batman and Robin were designed by a homosexual, I mean, what the hey. It's the ultimate homosexual relationship." His vote for who should play Robin in the upcoming movie sequel? "River Phoenix, maybe. But he's got to have great legs."

Parker's goals for the future include producing more comic books of his own. "I want to do more mainstream stuff. The sex strips are fine—they're shocking. I love to shock people, but I want to put more into it, and with 'Shape Shifter,' so far, the people at *Friction* are into it. But they always want more sex in it."

What truly separates Brad Parker from many other cartoonists? Perhaps his avoidance of the usual bitchiness or snide humor. "I avoid any degrading or humiliating situations. I like to make the sex healthier. It's an attitude about life and how you treat yourself and your friends. It should be something more than 'OK, I'll stab you in the back. Lemme pattern my life after a straight woman on a nighttime soap opera.' I mean, if I was gonna pattern myself after a very powerful effeminate figure, it would be, like, Quentin Crisp, not Joan Collins." Brad's vision is one of directness in sexuality, a sense of respect, fun and fantasy. Giving a fellow surf punk a blowjob is just helping a buddy out. And if he happens to grow fangs once a month? Get over it, dude! ▼



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ing, seeks GWM, 25 to 45 for movies, dinners, conversation, companionship, safe sex, possible relationship. I like baseball, card games, Oriental cooking. I am romantic, intelligent. Blond with blue eyes a big ++++. Ph/Ph to POB 2995 NY, NY 10185

MOODY, LITERATE, SOMETIMES ELOQUENT
Ex-altar boy wonders how much of it is bred in the bone. Preppy, handsome, thirtysomething Irish-American seeks goodlooking, smart Irishman (20's, early 30's) for cultural exploitation,

venial sin. Letter, photo, phone Outweek Box 3094

AFFECTIONATE
GWM, Progressive, humanist, activist, seeks other aware man for loving relationship. I'm 48, 5'11", 170, HIV+, healthy, handsome, hairy, moustachioed, wear glasses, good body, live in Manhattan. Photo (if possible) letter, phone to Outweek Box 3059

LOOKING FOR A LAWYER
I can bring home to Mom. GJM, 34 5'10" 150 dark br/ eyes smart, funny goodlooking editor/writer seeks solid sexy self-aware guy

who appreciates things and people. Object: matrimony. Outweek Box 3056

HERSHEY ALLEY
GWM, 38, 195, 5'11", BR/BR French active & passive, Greek passive, will give it to you the way you like it. You should be Greek active, smooth & lrg endowment preferred, but will consider others. Safe sex only. Ans/photo/phone/letter to:HA LTS 20276, NYC 10011-9993

HANSEL AND GRETEL
GWM, 38, 195#, I will be Hansel and you are wicked witch. Tell

the story the way you would write it. Get the picture. Answer with explicit photo, phone too: Hansel, LTS 20053, NYC 10011-9993

CORRECT BUT LUSTFUL
Tall striking blondman, 26, seeks tall, hunky man o' color to fight social injustice and give into bestial desires. Objective- undomesticated partnership. Outweek Box 3009

ME: CHUBBY GWM
Babyfaced 37, 5'5", 200, Br/Br, clin. shv., hairy chest, u/c. You 45 or under, masculine, well-built, any race (Asians,

"South Asians" a+) hot body, hotter mind! Us: SAFE, sweaty good times (maybe fantasy wrestling?) in my midtown apt. day or night. Photo or description to: TJ, Box 112, Executive Suite, 330 W. 42nd St., NYC 10036.

MASCULINE WGM 45 YO
Athletic and outgoing seeks a beautiful hunk who is hung and BB type. You: 6' or over, masc. and intelligent between 21-30 w & likes to be treated well. Send detailed descriptions + a photo where your body is shown. Phone # a must. Boxholder P.O. Box

1128 Hoboken, NJ 07030

GWM 31 5'9" MUSC 170
brown/blue straight-acting sks masculine GM/GBM 25-35 for friendship, monogamy and eventually a solid gay "family." You are: masculine, outgoing, playful, and passionate, a bit zany, down to earth. Send letter/photo/# to Outweek Box 2963

DARYL
I'm a gay white male, 25 yrs., 5'6", 140lbs, brown hair, blue eyes. I've been in prison 3 1/2 years for selling guns, I get out in 13 months. I like sports, reading, writing and the

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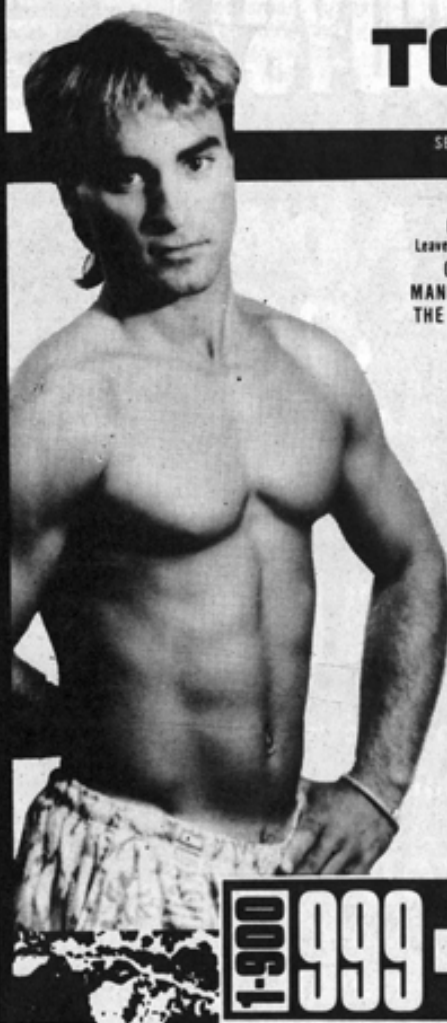
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outdoors, and having someone to share with. I'm the only child, and my parents were killed in a car accident two years ago. I like to hear from anyone who'd care to write me.
Outweek Box 2957

OVER 55?
Masc. GWM, 40, tall, trim, hairy, non-smoker, non-promiscuous, warm, loyal, stable, crazy about older men, seeks affectionate, romantic & unattached gentleman 55+ for good times, companionship & hopefully permanent monogamous rel. Any area. Would relocate. Detailed letter & full length photo appreciated. Occupant Box 591, 208 East 51st St., New York, NY 10022.

EAGER NOVICE,
28 YO GWM prof, Old Blue, Eckist, very cute, 5'9" lean 145 lbs., br/gr, athletic and spiritual, seeks 21-35yo handsome, healthy, masculine companion who likes fitness, movies, dinner. I'm bright, funny, and a little shy.
Outweek Box 2940

OPPOSITES ATTRACT GWM
33, bearded, balding, sexy big hairy gut seeks masculine sensual man, thin to well built under 40. Call (212) 929-8605 P.S Men who are creative, sexy and mysterious a plus!

IN PRISON
I need a friend and not just for sex or money, but for someone to talk to. If you will write me, I might be all you'll ever need in a friend. Males or females write me. I'm sexy and very mature for my age.
Daniel c/o Outweek Box 2837

COMPANERO
GWM, Ital., 39, seeks hndsm Hispanic man who wants to share intimacy, 25-40; with sim interests and some disim ones; in therapy or in some form of recovery/active in l & g community/educated a +; for companionship &/or committed relationship. Prefer non-smoker. I'm youthful, 5'6", HIV+ 138lbs., blk hr, br eyes, masc, hndsm, bus-prof, grad-studt, serious, fun-loving, childlike at times, spiritual, active in l&g com; like talking/ sharing emotions, personal growth, music, movies, dinners, gym, yoga, nature, 3rd wrld culture, long sessions of hot, creative, invigorating, cathartic, affectionate, safe sex. Exploring sex & love frontiers. Send pix.
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Italian hung huge
and thick.
Muscular master
once into
forcefeeding,
slapping face with
my big piece will
NOW get now on
my knees for only
the biggest. I
don't care what
you look like as
long as you have
a huge cock.
Train this wet,
butch mouth to
get fucked. Send
a photo of your
meat to OutWeek
Box 2760

WHAT A SUM- MER

I can't stand it.
Just when you get
comfortable
knowing that you
are wild about a
friend, his long
summer vacation
is over. And you
feel at a real loss.
I can't stand it.
Remember that
first weekend at
the Roxy when
we realized just
how fabulous
each

other was: a week
of clubbing
followed. The
when you
returned from Fire
Island,
a couple more
weeks of clubbing
and activism.
Dancing with
Grace, protesting
in Montreal, me
falling in "love?"
there, then Fire
Island and you
getting caught
spinning
your p
ony-tail round and

round, using it as
a whip to beat
your trick with
(and we all
thought you were
a top!), more
activism, more
clubs—including
the night at
Sodomex when I
was—as usual—a
star. I can't stand
it. You're going
back to L.A. I
"I miss you,
you "gay activist
wannabe."
If there's anybody
out there who
thinks they could
be as wild, write
me.

Outweek Box
3215

GWM 27 BLACK
HAIR BR EYES
would you like to
sit back watch
Xmovies drink a
beer have a
smoke and
spread your
strong hairy legs
and get your dick
sucked without
reciprocation.
Send your photo
and number Mike
Outweek Box
3212

ASIAN ALERT
Tall, goodlooking,
vws Manahattan
WASP prof, 40's,
wd like to hear
from Asian men,
top or vers, any
age, who know
what they want.
Well endowed +
vers But prefer
being bottom.
Easy-going,
friendly, discreet,
healthy & safe.
Love good talk &
good sex. Bi
or married OK.
Native Americans,
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East Indians also
welcome.

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please. Tell me
what you like &
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You can never insure that you won't become a crime victim. No crime victim is to blame for the crime committed against them. Nevertheless, these few safety tips may be helpful:

- Identify local "danger zones" in the places you frequent. Avoid these areas, especially when you are alone. Keep on top of the news, especially the lesbian and gay press, to learn if a particular neighborhood has become a target for gay bashings.

- Plot out "safe" routes from subway stations and bus stops to your home and other places you frequent often. Note well-lit streets and stores open late at night.

- If you feel threatened or unsafe, trust your instincts and remove yourself from the situation as quickly as possible. Run. Bang garbage cans. Make noise. Yell "FIRE!". Call 911 for police assistance as soon as possible.

- Letting someone you don't know into your home makes you vulnerable to robbery and assault. If you leave a bar with someone you've just met, introduce her/him to a friend or the bartender. Let other people know you are leaving together. Exchange names and phone numbers before you get home.

- Women should beware of men in "mixed" bars who claim to be gay and invite women to their homes.

- Be wary of taxis that wait outside of gay and lesbian bars and clubs. Try to leave bars, community centers, and other gay/lesbian identified facilities with people you know. Assailants sometimes wait for potential victims outside places where lesbians and gay men meet.

- Carry a whistle. Consider taking a self-defense class.

- Most importantly, be alert and remain aware of your surroundings.

WITH VIM

If you are in shape, love to receive/give vigorous massage have a keen sense of muscle eroticism, this solid, short, mature guy with impressive torso wants you for dynamite session. Any age, race but must be fit. Letter, photo
Outweek Box 3202

GWM, 40, 5'6", 130, QUIET, lonely, mainly top, with antiques/refinishing business, seeks one special, thin GM to share my life and help my business. I am in the city often. Box 1526 Newburgh, NY 12551

CLIPPER HAIR CUTS

Handsome, hung Wm, 31, turns on to cleaning you up—flat-tops, crewcuts, military, punk, head-shaves. Already short-haired guys also get me hot. POB 2291, New York, NY 10185

GBM SEEKS HUSKY GBM
GBM 26'6" 240lbs masc husky avg sz endow vers w/ zany sense of humor seeks masc husky GBM btwn 26-35 with zany sense of humor. Must be vers & romantic. No drugs or fems
Photo Phone
Outweek Box 3182

MOODY, LITERATE, SOMETIMES ELOQUENT
Ex-altar boy wonders how

much of it is bred in the bone. Preppy, handsome, thirtysomething Irish-American seeks goodlooking, smart Irishman (20's, early 30's) for cultural exploitation, venial sin. Letter, photo, phone
Outweek Box 3094

AFFECTIONATE

GWM, Progressive, humanist, activist, seeks other aware man for loving relationship. I'm 48, 5'11", 170, HIV+, healthy, handsome, hairy, moustachioed, wear glasses, good body, live in Manhattan. Photo (if possible) letter, phone to
Outweek Box 3059

LOOKING FOR A LAWYER

I can bring home to Mom. GJM, 34 5'10" 150 dark br/eyes smart, funny goodlooking editor/writer seeks solid sexy self-aware guy who appreciates things and people. Object: matrimony.
Outweek Box 3056

HERSHEY ALLEY

GWM, 38, 195, 5'11", BR/BR French active & passive, Greek passive, will give it to you the way you like it. You should be Greek active, smooth & lrg endowment preferred, but will consider others. Safe sex only. Ans/photo/phone/letter to: HA LTS 20276
NYC 10011-9993

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HANSEL AND GRETEL

GWM, 38, 195#, I will be Hansel and you are wicked witch. Tell the story the way you would write it. Get the picture. Answer with explicit photo, phone too: Hansel, LTS 20053, NYC 10011-9993

CORRECT BUT LUSTFUL

Tall striking blondman, 26, seeks tall, hunky man o' color to fight social injustice and give into bestial desires. Objective- undomesticated partnership. Outweek Box 3009

ME: CHUBBY GWM

Babyfaced 37, 5'5", 200, Br/Br, clin. shv., hairy chest, u/c. You 45 or under, masculine, well-built, any race (Asians, "South Asians" a+) hot body, hotter mind! Us: SAFE, sweaty good times (maybe fantasy wrestling?) in my midtown apt. day or night. Photo or description to: TJ, Box 112, Executive Suite, 330 W. 42nd St., NYC 10036.

MASCULINE GWM 45 YO

Athletic and outgoing seeks a beautiful hunk who is hung and BB type. You: 6' or over, masc. and intelligent between 21-30 w & likes to be treated well. Send detailed descriptions + a photo where your body is shown. Phone

a must. Boxholder P.O. Box 1128 Hoboken, NJ 07030

GWM 31 5'9" MUSC 170 brown/blue straight-acting sks masculine GM/GBM 25-35 for friendship, monogamy and eventually a solid gay "family." You are: masculine, outgoing, playful, and passionate, a bit zany, down to earth. Send letter/photo/# to Outweek Box 2963

OVER 55? Masc. GWM, 40, tall, trim, hairy, non-smoker, non-promiscuous, warm, loyal, stable, crazy about older men, seeks affectionate, romantic & unattached gentleman 55+ for good times, companionship & hopefully permanent monogamous rel. Any area. Would relocate. Detailed letter & full length photo appreciated.

Occupant Box 591, 208 East 51st St., New York, NY 10022.

EAGER NOVICE,

28 YO GWM prof, Old Blue, Eckist, very cute, 5'9" lean 145 lbs., br/gr, athletic and spiritual, seeks 21-35yo handsome, healthy, masculine companion who likes fitness, movies, dinner. I'm bright, funny, and a little shy. Outweek Box 2940

550

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6 O
3 D
9 Y

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**OPPOSITES
ATTRACT GWM**

33, bearded, balding, sexy big hairy gut seeks masculine sensual man, thin to well built under 40. Call (212)929-8605 P.S Men who are creative, sexy and mysterious a plus!

IN PRISON

I need a friend and not just for sex or money, but for someone to talk to. If you will write me, I might be all you'll ever need in a friend. Males or females write me. I'm sexy and very mature for my age. Daniel c/o Outweek Box 2837

COMPANERO

GWM, Ital., 39, seeks hndsm Hispanic man who wants to share intimacy, 25-40; with sim interests and some disim ones; in therapy or in some form of recovery/active in l & g community/educated a +; for companionship & or committed relationship.

Prefer non-smoker. I'm youthful, 5'6", HIV+ 138lbs., blk hr, br eyes, masc, hndsm, bus-prof, grad-studt, serious, fun-loving, childlike at times, spiritual, active in l&g com; like talking/ sharing emotions, personal growth, music, movies, dinners, gym, yoga, nature, 3rd wrld culture, long sessions of hot, creative, invigorating, cathartic, affectionate, safe sex. Exploring

sex & love frontiers. Send pix. Outweek Box 2660

**SAUSAGE AND
PEPPER
WEDGE**

Big, Brooklyn Italian hung huge and thick. Muscular master once into forcefeeding, slapping face with my big piece will NOW get now on my knees for only the biggest. I don't care what you look like as long as you have a huge cock. Train this wet, butch mouth to get fucked. Send a photo of your meat to OutWeek Box 2760

**MISSING!
FOUL PLAY
SUSPECTED**

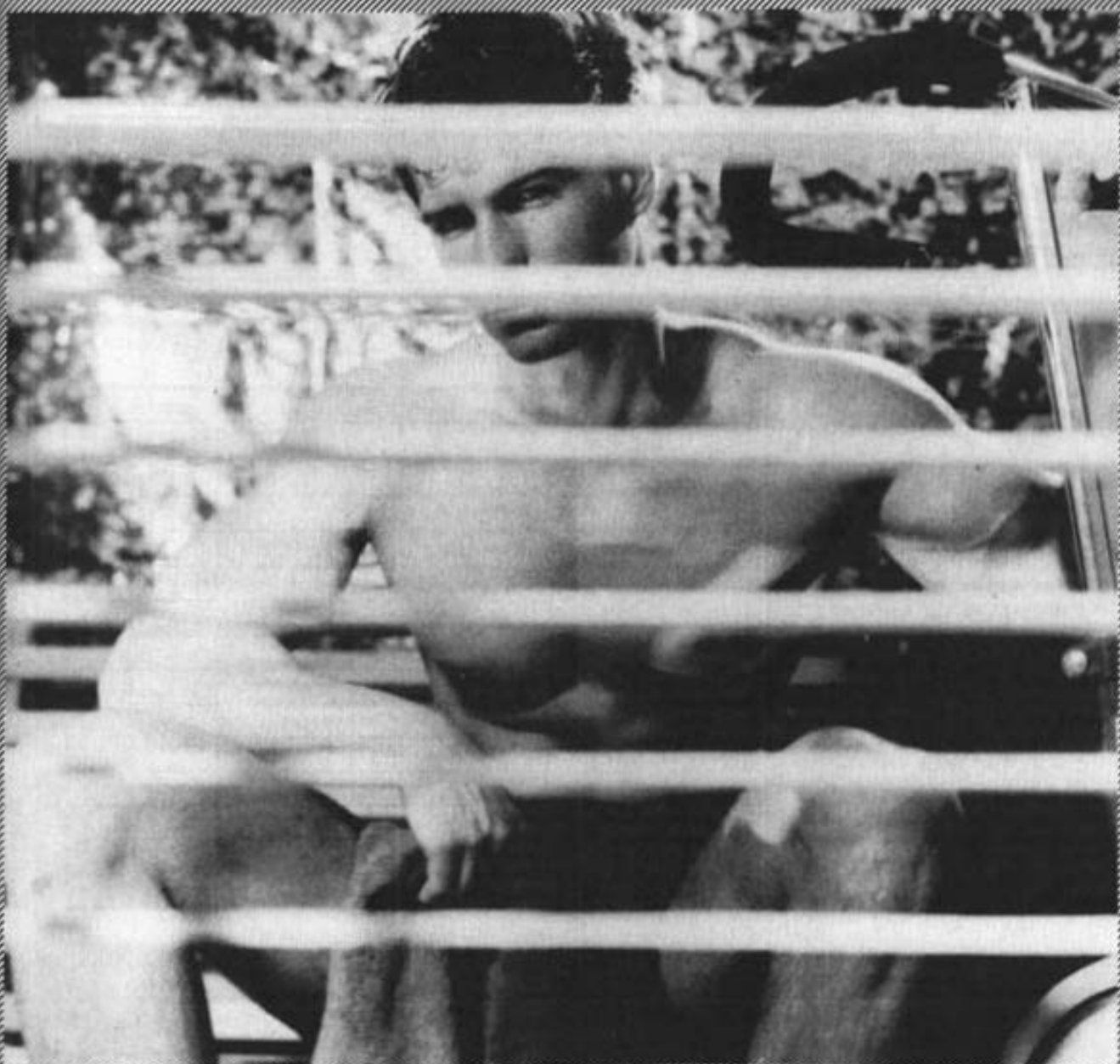
Eyes-Blue Hair-Blond Height-5'11" Weight-135 lb. Age-26 Into skiing, Collecting art, partying at Limelight, fashion and rough sex. Send photo to OutWeek Box 1555

AFFECTIONATE

GWM, Progressive, humanist, activist, seeks other aware man for loving relationship. I'm 48, 5'11", 170, HIV+, healthy, handsome, hairy, moustachioed, wear glasses, good body, live in Manhattan. Photo (if possible) letter, phone to Outweek Box 3059



I WANT YOU!



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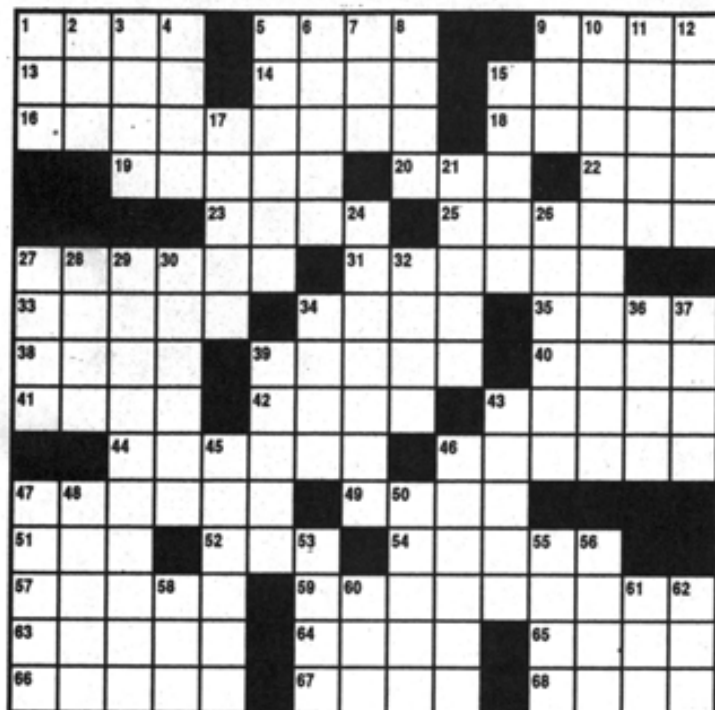
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OUTWEEK CROSSWORD

by Greg Baysans

Edited by Gerard Mackey



11. Lightweight craft
12. _____'s Variations
15. Gay _____
17. Abrade
21. Body of principles
24. Disappointment
26. Sad
27. Operatic heroine
28. Scott Turow book
29. Film by Pedro Almodó var
30. For naught
32. Historical Scott
34. Be in the dumps
36. 2.2 lbs.
37. British gun
39. Sound of disbelief
43. Fiery felony
45. Church donation
46. Gratify
47. Studies hard
48. Shakespearean lover
50. Actress Burstyn
53. Islamic leader
55. *Cheers* role
56. Resound
58. Broadway inits.
60. _____ king
61. Little Red was one
62. Sup

SOLUTION IN NEXT WEEK'S OUTWEEK—ON SALE MONDAY

ACROSS

1. Loyal
5. Garden tools
9. Confront
13. Ms. Barret
14. Diminutive suffix
15. Kind of code
16. Short film by Jerry Tartaglia
18. Amidst
19. Alternate
20. Comparative ending
22. _____ tee (exactly)
23. _____ yet (until now)
25. Leash
27. Alter
31. Cling
33. Silly
34. Painter Joan
35. Bothers
38. Mr. Griffin
39. North and South
40. *M.A.S.H.* actress
41. Writer Chase
42. Tater
43. Beginning of a Dickens title
44. With "come," kind of look

46. Victimize
47. Skulls
49. Congers
51. Lowe or Reiner
52. Prefix for light
54. Sierra _____
57. Pennsylvania sect
59. Film by Gus Van Sant
63. Linear measure, in London
64. Pub quaffs
65. Emu's relative
66. Middling
67. Lion's pride
68. _____ Blanc

DOWN

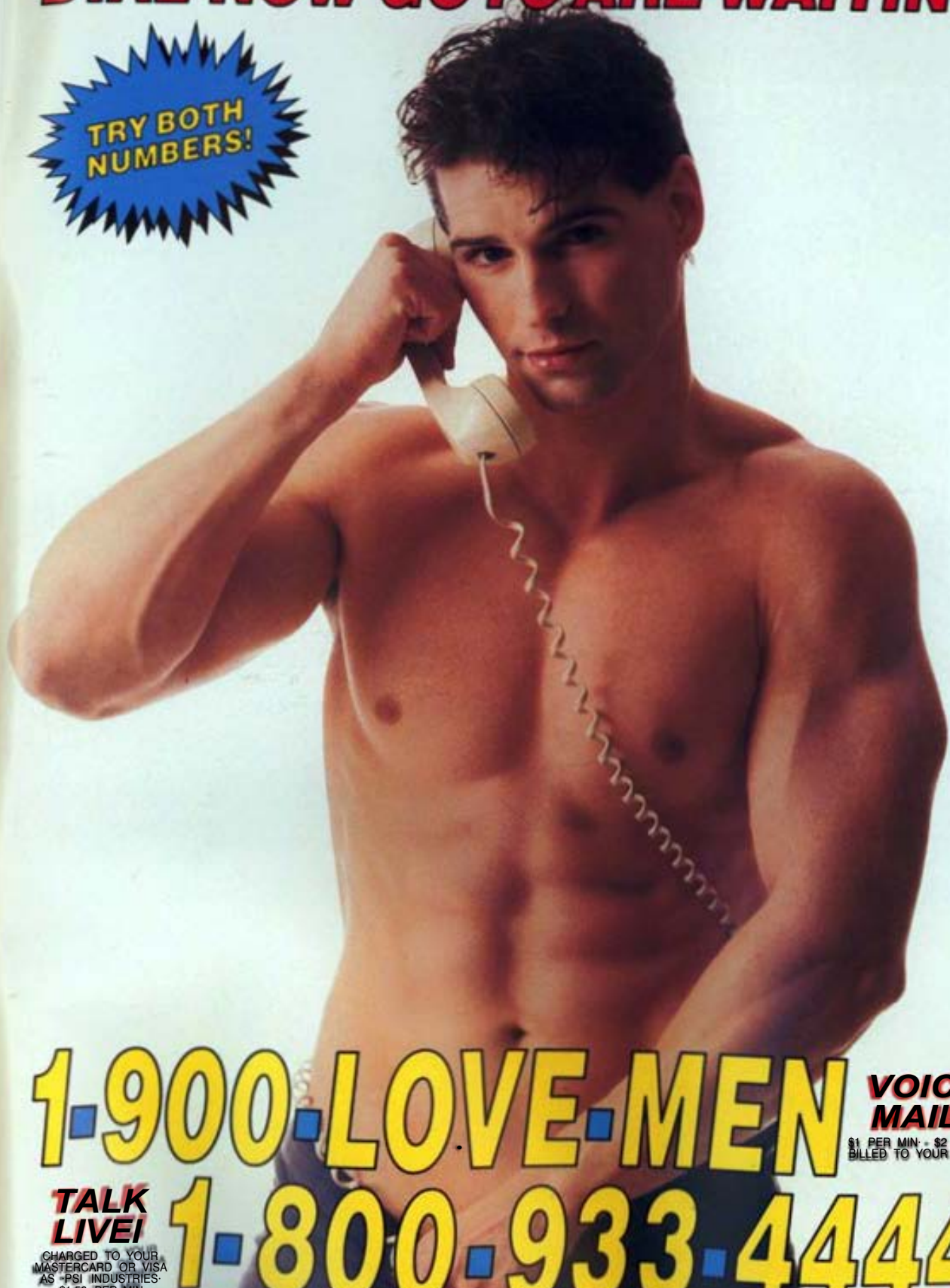
1. Musical syllable
2. *Vive le* _____
3. Loosen
4. Bridge position
5. Dissension from dogma
6. N.M. county
7. Greek vowel
8. Half: pref.
9. Not masc.
10. Film by Karoly Makk

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